SHORTS

NASCAR opens big

NASCAR 3D: The IMAX Experience opened on 68 screens on April 12, earning almost US$2.1 million in its first full week. This is the fifth best opening week for an LF film, after three **Disney** animated films and last year's 3D documentary, ***Ghosts of the Abyss***.

On a per-screen basis *NASCAR* earned $30,733 in its first week, better than the top ten conventional films for the week, but only eighth place among opening week per-screen averages for LF films. An Imax press release said that several theaters showing the film had record-breaking crowds in the first weekend.

The film's second week was nearly as good, $1.8 million, bringing the cumulative total to $3.9 million.

Critical response has been largely positive, including raves from the *New York Times*, *Los Angeles Times*, and the *Washington Post*.

The 48-minute film was directed by **Simon Wincer**, who also directed ***Young Black Stallion*** and features such as *Free Willy* and *Phar Lap*. It is distributed by **Warner Bros.**

Director Simon Wincer and a specially painted car promoting NASCAR 3D.

Warner Bros.

Dinosaurs! gets $2.2M NSF grant

The U.S. **National Science Foundation** has awarded a grant of $2.2 million to ***Dinosaurs!***, an LF film being produced by the **Maryland Science Center**, the **American Museum of Natural History**, and **David Clark, Inc.** Set for a 2005 release, the film will be distributed by **WGBH Enterprises**.

The Museum Film Network, an association of 15 international LF theaters, has invested an additional $1 million, which puts the film halfway to full funding.

The film (which is not to be confused with another dinosaur film being produced by Quebec-based **Sky High Entertainment**), will focus on fossil-hunting expeditions to the Gobi desert in the 1920s and the present day, and will also feature computer animated sequences of dinosaurs as they might have appeared live and in person millions of years ago.

Dinosaurs! will be directed by **Bayley Silleck**, produced by **David Clark**, photographed by **Bill Reeve**, written by **Mose Richards**, with **Sean Phillips** as visual effects supervisor and MSC's executive director **Greg Andorfer** as executive producer.

Springfield IMAX breaks ground

Construction has begun on the IMAX theater in Springfield, MO, that had been delayed by financial troubles. As reported here earlier (*see Shorts, LFX, November 2003*), the theater is adjacent to the **Wonders of Wildlife** museum in Springfield that had fallen far short of its attendance expectations, threatening the start of construction.

The museum refinanced its debt, allowing it to avoid bankruptcy. In mid-March, **John L. Morris**, owner of **Bass Pro Shops**, an outdoor equipment retailer, donated a portion of the lease fee for the land on which the theater is situated. The theater and museum are located on the campus of Bass Pro's flagship store and corporate headquarters.

The 300-seat 3D theater will be operated by **Bella Films** of Barrington, IL, and is expected to open in November 2004.

LF balloon film to shoot in October

Immortal Classics, a Hollywood-based film production company, has announced that it is developing its first LF documentary, ***The Albuquerque International Balloon Fiesta***, on the annual ten-day festival of hot-air balloons in New Mexico. The fiesta is the largest ballooning event in the world, with over 800 colorful balloons participating.

The film will be directed by Immortal Classics principal, **Ted Gomillion**, a 35-year veteran of the motion picture business. Gomillion says the film will exemplify a new art form, "musical imagery," which according to a release "integrates classical and film music with diverse visual themes such as 'The Grand Canyon Suite,' 'The Planets,' and 'The 1812 Overture.'"

The company will film this year's festival in October for a release in 2005.

Wildscreen fest seeks LF entries

The **Wildscreen Festival**, the world's largest natural history films festival, is seeking LF entries for the 2004 Golden Panda Awards. The festival will be held in Bristol, U.K., October 10–15, 2004.

There a separate category for LF films, but giant-screen entries are eligible for other awards as well. Entered films must have been completed after March 1, 2002 and may not have been entered in a previous Wildscreen festival. Entries must be received by May 14. For full details and to enter, visit www.wildscreenfestival.org.

Oddos made AGM at La Geode

Christian Oddos, head of production for Paris' only LF theater, **La Geode**, has

*(see **SHORTS** on page 17)*

THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

March 2004
Vol. 7, No. 5

March 2004, Vol. 7, No. 5

LFCA 2004 Preview

The **Large Format Cinema Association** will hold its annual conference in Los Angeles, April 28–30, followed by a one-day Digital Symposium on Saturday, May 1. The conference will feature screenings of seven new LF films, two of which will not have been screened at any previous industry meeting. Also included will be a record number of panel discussions, an awards ceremony, a tribute to **Stephen Low**, and a keynote address by **Frank Marshall**.

This year's conference breaks with tradition in a number of ways. It is about two weeks earlier than the mid-May dates of previous meetings, and will feature new sessions, such as a Films in Development presentation and a "table-top trade show." Also, all activities will be centered in Universal City, with 15/70 screenings at the **Loews IMAX® Theatre** in Universal CityWalk, and sessions at the Universal Hilton, a short walk away. Several evening events will be held at restaurants in CityWalk.

*(See **LFCA** on page 12)*

Inside *LF Examiner*

The Insiders: *by Steve Bishop*	2
GSTA Mid-Winter Meeting	3
The Biz: Film Stock, Deals	4–5
An Outsider's View of the LF Industry	6
Premiering This Month	13
In Production	14–15
Box Office Data	16–17
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

Filming Along the Nile

by Jordi Llompart

With the greatest enthusiasm, and also with humility, I hope that ***The Mystery of the Nile***, produced by Barcelona-based **Orbita Max** together with **MacGillivray Freeman Films**, unites the spirit of adventure with the social and cultural content of the documentaries that inspired the pioneers of this format. Without forgetting the many productions that have been shining examples for the industry, we believe that our locations — in Africa, the Blue Nile, Ethiopia, the Sudan, and Egypt — are among the best settings one could find for an LF film.

The idea of making a documentary that follows the course of the Blue Nile occurred to me after I finished a long series of reports for television in the mid-1990s. As I traveled through beautiful but unknown parts of several countries, I was overwhelmed by the beautiful sunsets in the Rift Valley, the colorful Coptic ceremonies in Egypt and Ethiopia, and the millions of stars visible from the Sudanese desert. I realized just how much the peoples of this region owe the Nile as a source of life, communication, and development. And how we humans are capable of creating such fascinating structures as the tombs in the Valley of the Kings, the pyramids of Egypt and the Sudan, and the churches carved from the rock of the Holy City of Lalibela.

I have never seen another river in the world as fertile for nature and civilization as the Blue Nile, which flows from the high mountains of Ethiopia until it meets the White Nile in Khartoum. From there they flow as one to the Mediterranean. For many years scientists, explorers, and

*(See **NILE** on page 9)*

GSTA Viewer Study

The Influence of Viewer Intentions on Enjoyment Ratings

by Mary Kaye Kennedy

This is the first in a series of articles that will address key results of the Worldwide Viewer and Nonviewer Research Programs conducted by the ***Giant Screen Theater Association®*** *in 2003. This article looks at viewers' desires to see films that would educate, entertain, or both — and how their intentions before seeing the films affected their enjoyment of the films and the giant-screen experience.*

The GSTA's research programs were summarized in the December 2003 issue of LF Examiner *and more fully described in the Winter 2004 issue of* The Big Frame. *(To receive a copy of the* Big Frame *article in PDF format, e-mail bigframe@smm.org.)*

Background

In winter 2003, the GSTA invited all member theaters to participate in a worldwide, non-brand-specific viewer study. Forty-nine giant-screen theaters — 44 institutional and five commercial — signed on. From June through August 2003, the GSTA and research firm **TNS Intersearch** conducted a viewer study and a general population study in which viewers, lapsed viewers, and nonviewers were interviewed.

In the viewer study, 1,404 giant-screen viewers in 11 countries completed an online questionnaire after having visited one of the 49 theaters; in the general population study, 997 people, living in eight countries with giant-screen theaters, participated in telephone interviews.

*(See **STUDY** on page 10)*

Premiering This Month
NASCAR 3D: The IMAX Experience
See page 13.

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage*, are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

March 2004
Volume 7, Number 5

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Mary Jane Dodge
Mary Kaye Kennedy
Jordi Llompart
Jim Schembri
John Stoke

Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$347
Outside North America: US$397
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@LFexaminer.com

The opinions of contributors are not necessarily those of *LF Ex-aminer* or its parent company, Cinergetics. LLC.
Trademarks referred to in *LF Examiner* are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.
The rate for organizations to post job opening announcements is US$0.50 per word.
There is no charge for individu-als to post an ad in the "Positions Sought" category.

The Marketing Place

Camels, Batmobiles, and Porsches

by Mary Jane Dodge

When **David Walton** of the **Aerospace Education Center** in Little Rock, AR, wanted to attract a little attention to the launch of ***Journey into Amazing Caves***, he came up with a novel idea. Why not get the most famous vehicle to ever come out of a cave — the Batmobile? After much searching, he finally found a replica of the car used in the 1960s *Batman* TV series and had it shipped to Little Rock. Staff members dressed up as Batman and Catwoman drove the Batmobile around town, passing out flyers and posing for TV cameras. The PR stunt generated thousands of dollars of free media exposure. Holy promo to the max, Batman!

To promote the opening of the ***Mysteries of Egypt***, **Michael Einkorn**, director of the IMAX theater at the **Technik Museum** in Speyer, Germany, gathered the media's attention by a most unusual means — he arrived at the theater riding a camel! Now that's a wise man. He actually got three camels and gave visitors rides.

When **Steve Baker** at **Odyssium** in Edmonton, Alberta, Canada, started to plan the launch of ***Top Speed*** in March 2003, he had no idea the science center would end up hosting one of the biggest social events of the year. They took advantage of the film's Porsche sponsorship by working with their local Porsche dealer, who became a local sponsor of the film. They also got Henry Singer, a high-end fashion retailer, to co-sponsor the film, and together they produced a spectacular event that created tremendous publicity and buzz for the film.

To start off the night, new Porsche cars were unveiled at the theater through a dramatic cloud of smoke and colorful lighting, and then fashion models stepped out of the cars to show off a new fashion line. This was followed by a glamorous reception and the premiere of *Top Speed*. The event was a huge success with close to 2,000 people in attendance.

Planning a big opening for a film is becoming more and more important for theaters. As marketing budgets decrease for various reasons, finding alternative ways to gain attention becomes essential. A big event at the opening is a smart thing to do. The media will often cover the opening of a film, so why not leverage that interest? Be as creative as you can and try to attract as much PR as possible.

One of my favorite examples of a great opening event comes from the **Cradle of Aviation** in Garden City, NY, for the launch of ***Santa Vs. the Snowman***. The theater invited a class of sixth-graders to see the film, and afterward **Gary Monti** and his team set up a mock courtroom in the theater lobby to hold a "trial" of Santa vs. the Snowman. The crime? The Snowman stole a flute from Santa. **Tom Gwynne**, the VP of external relations (and a former F-14 test pilot), was the judge. He picked 12 jurors from the pool of students and the trial began.

A local assistant district attorney represented Santa. On the other side a real defense lawyer from the area represented the Snowman. The ADA presented his case. The defense lawyer rebutted. And then the jury deliberated. The verdict? The Snowman was found not guilty! Clearly, the real winner in this case was the Cradle of Aviation for getting terrific press coverage from local TV and newspapers.

This is the type of creativity that can reap great results. It's unique and fun. Having a real assistant D.A. from New York City appear to represent Santa is guaranteed to get any editor's attention. No one is going to pass that up!

Then, of course, there is nothing like a bug eating contest to attract press attention. **Regal**'s **Channelside IMAX Theatre** in Tampa, FL, held this contest to promote the opening of ***Bugs!***, and gave it an interesting twist — the bug eaters were movie critics and popular radio deejays. The public was invited to come to the theater and bet on which celebrity could eat the most! The theater got great press coverage, and all of the proceeds were given to charity.

Charlotte Brohi and the **Houston Museum of Natural Science** team also coordinated a fantastic series of events and activities for their opening weekend of ***Bugs!*** earlier this month. They arranged a Big Bug-out Weekend and offered lots of activities centered around bugs. Visitors could pet a bug in a petting zoo, meet a bug in the exhibits, eat a bug prepared by a "bug chef" (everyone who did got an "I ate a bug" button), color a bug in a bug craft program, or be a bug with face painting. To top it off, they promoted a contest search for the "Biggest Bug in Houston." Everyone who brought in a bug received a bug prize. It was a huge success. The film's opening weekend was during spring break, so the event got a tremendous response, reaching an 80% occupancy rate in the theater.

They also got great results from a clever sales idea. They attached fun bug toys to a big yellow sign at the box office and promoted a special discount: anyone who bought a child combo ticket to *Bugs!* and the Butterfly Center received a free bug toy. Marketing director **Brad Meyer** commented that it was very popular, because kids see the bug toys, and then jump up and down and exclaim that they want the bug!

For the second weekend, the museum featured a "Hug-a-Bug" promotion. Anyone who visits the Butterfly Center is given a vial of ladybugs that they can either release in the Butterfly Center or take home and release in their back yard. This popular promotion, held annually at the Museum, was a perfect tie-in with the opening of *Bugs!*

In short, events are a great way to open a film, maximize publicity, and have some fun!

Do you have a success story (or instructive failure) in marketing that you'd like to share with your LF colleagues? Please e-mail Mary Jane at mj.dodge@verizon.net.

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to the LF industry.

Directory, cont'd

Science Museum of Minnesota SMM
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Showplace Cinemas
4200 N 3rd Ave
Evansville, IN 47710 USA
Tel: 812-426-0133
www.showplacecinemas.com

SimEx/Iwerks IWRK
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SimEx/Iwerks
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352
www.simex.ca/

Six Flags Over Texas
P.O. Box 90191
Arlington, TX 76004 USA
Tel: 817-640-8900
www.sixflags.com

SK Films, Inc. SKF
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com

Sky East, Inc. SEI
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format SPC
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.cirquedusoleiljourney.com

Space Telescope Science Institute
3700 San Martin Drive
Baltimore, MD 21218 USA
http://hubblesource.stsci.edu

Stephen Low Company SLC
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Steven F. Udvar-Hazy Center
14390 Air and Space Museum Parkway
Chantilly, VA 20151 USA
www.nasm.si.edu/nasm/ext/

Summerhays Films, Inc. SFI
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

Surf Industry Manufacturers Association
120 1/2 South El Camino Real, Suite 204
San Clemente, CA 92672 USA
Tel: 949-366-1164
Fax: 949-366-1147
www.sima.com

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-844-8844
www.taarnastudios.com

Technik Museum
Geibstrasse 2
Speyer, 67346 GERMANY
Tel: +49-6232-670880
Fax: +49-6232-670820
www.technik-museum.de

TNS Intersearch
410 Horsham Road
Horsham, PA 19044 USA
Tel: 215-442-9000
www.intersearch.tnsofres.com

Tricolor Films
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-586-1791
Fax: 310-586-1747
www.tricolorfilms.com

Twentieth Century Fox FOX
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-1969
www.foxmovies.com

Walden Media WM
9916 Santa Monica Blvd.
Beverly Hills, CA 90212 USA
Tel: 310-887-1000
Fax: 310-887-1063
www.walden.com

Walt Disney Company
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Bros. WB
4000 Warner Blvd.
Burbank, CA 91522 USA
www2.warnerbros.com

WGBH Enterprises
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-300-2000
www.wgbh.org

WGBH Giant Screen Films WGBH
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH WBF
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

Wonders of Wildlife Museum
500 West Sunshine Street
Springfield, MO 65807 USA
Tel: 417-890-9453
Fax: 417-890-9278
www.wondersofwildlife.org

World Cinemax Productions, Inc. WCPI
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

World's Biggest Screen Pty. Ltd.
Locked Bag 25
Pyrmont, NSW 2009 AUSTRALIA
Tel: +61 2 8259-0200
Fax: +61 2 9262 5411
www.imax.com.au

XLargo XL
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28
www.xlargo.com

Classified Ads

POSITIONS OPEN

MediaMerge™ Technical Services is searching for experienced technicians to support a growing number of IMAX theater clients. MediaMerge, Inc., based in the Birmingham, Alabama, metro area, is a systems integration company specializing in design, installation, service, and support of audio, video, control, acoustics, theatrical lighting, and broadcast systems.

In May of 2003, MediaMerge Technical Services expanded into the IMAX market to provide third-party service to IMAX theaters. MediaMerge provides certified technicians to allow eligible theaters to enter into the IMAX Service Partnership Program and recognize the substantial savings.

Due to the overwhelming response from theaters, MediaMerge Technical Services is expanding.

MediaMerge offers competitive pay and an excellent work environment. Interested parties please forward inquiries to Doug Jackson at: doug@mediamergeinc.com or: MediaMerge, Inc., 12585 Old Highway 280, Suite 105, Chelsea, AL 35043. www.mediamergeinc.com

POSITIONS SOUGHT

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience.

Canadian resident, willing to re-locate.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca.

LF Examiner **SUBSCRIPTION ORDER FORM**

Enter my one-year subscription (11 monthly issues) to LF Examiner for US$347. ($US397 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · Fax: 410-997-2786 · orders@LFexaminer.com

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
Brettenham House, Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +33 476 720 749
Fax: 011-33 476 720 767

Aerospace Education Center
3301 East Roosevelt Road
Little Rock, AR 72206 USA
Tel: 501-371-0331
Fax: 501-372-4826
www.aerospaced.org

aGepro Cinéma AC
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17
www.ageprocinema.com

AMC Entertainment Inc.
106 W. 14th St., Ste. 1700
Kansas City, MO 64105 USA
Tel: 816-221-4000
Fax: 816-480-4617

American Museum of Natural History
79th Street and Central Park West
New York, NY 10024 USA
Tel: 212-769-5000
Fax: 212-769-5233
www.amnh.org/imax

BAPS Swaminarayan Sanstha
Shahibaug Road
Ahmedabad, Gujarat 380004 INDIA
Tel: +91-79-5622489
Fax: +91-79-5624405

Bella Films
330 East Main Street
Barrington, IL 60010 USA
Tel: 847-842-1224
Fax: 847-842-1240

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Buena Vista Pictures Distribution BVP
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Channelside IMAX Theatre
601 Channelside Drive
Tampa, FL 33602 USA
Tel: 813- 221-0700

CineGrand
1105 Quail Street
Newport Beach, CA 92660 USA
Tel: 949-955-3832
Fax: 949-250-8574
www.cinegrand.com

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cradle of Aviation Museum
Mitchel Field
Garden City, NY 11530 USA
Tel: 516-572-0411
www.cradleofaviation.org

Cypress Group, LLC
739 Thimble Shoals Blvd Suite 704
Newport News, VA 23606 USA
Tel: 757-596-1350
Fax: 757-596-1440
www.cypress401k.com

David Clark, Inc.
7205 Oakridge Ave
Chevy Chase, MD 20815 USA
Tel: 301-907-9581
Fax: 301-907-9510

Dentsu Tec, Inc. DTI
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. DCI
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

DKP/70 MM Inc.
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-204-3765

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Extreme Productions EP
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Franco American Films
2, rue Emilien Colin
Suresnes, 92150 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11
www.rigaudprod.com/

Franklin Institute Science Museum
222 North 20th Street
Philadelphia, PA 19103-1115 USA
Tel: 215-448-1200
Fax: 215-448-1332
www.fi.edu

Galatee Films
92, Rue Jouffroy D'Abbans
Paris, 75017 FRANCE
Tel: +33-1-44 29 21 40
Fax: +33-1-47 66 72 95

Giant Screen Films GSF
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. GOTO
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation GFC
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Houston Museum of Natural Science HMNS
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation IMAX
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

K2 Communications K2
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

LG IMAX Theatre Sydney
31 Wheat Road
Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9219 0300
Fax: +61-2-9211 5166
www.imax.com.au

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

Lockheed Martin
1725 Jefferson Davis Highway, Suite 300
Arlington, VA 22202 USA

Loews Cineplex Theatres
711 5th Avenue
New York, NY 10022 USA
Tel: 212-833-6377
Fax: 212-833-6054
www.loewscineplex.com/theatres/index.cfm

Loews IMAX Theatre
100 Universal Plaza, CityWalk
Universal City, CA 91608 USA
Tel: 818-760-8100
www.loewscineplex.com/theatres/index.cfm

Luxor Hotel and Casino
3900 Las Vegas Boulevard South
Las Vegas, NV 89119 USA
Tel: 702-262-4500
Fax: 702-262-4506
www.luxor.com

MacGillivray Freeman Films, Inc. MFF
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Madison Dearborn Partners
Three First National Plaza, Ste 3800
Chicago, IL 60602 USA
Tel: 312-895-1000
Fax: 312-895-1001
www.mdcp.com

Maryland Science Center
601 Light Street
Baltimore, MD 21230-3812 USA
Tel: 410-685-2370
Fax: 410-545-5974
www.mdsci.org/

MediaMerge, Inc.
12585 Old Highway 280, Ste 105
Birmingham, AL 35043 USA
Tel: 205-678-0588
Fax: 205-678-0589
www.mediamergeinc.com

MegaSystems, Inc. MEGA
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

Millennium Point
Curzon Street Station, Curzon Street
Birmingham, B13 9TL UNITED KINGDOM
Tel: +44 121-303-4969
www.millenniumpoint.org.uk/

MR-Film MRF
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510
www.mr-film.com

Museum of Science and Industry MSI
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

NASCAR
1801 W International Speedway
Daytona Beach, FL 32114 USA
Tel: 386-253-0611
www.nascar.com

National Aeronautics and Space Administration
500 E Street, SW
Washington, DC 20024 USA
www.nasa.gov

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu

National Geographic Television and Film
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com

National Science Foundation
4201 Wilson Blvd.
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

National Wildlife Productions NWF
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
Fax: 703 438 6076
www.nwf.org/nwp

Nelson Madison Film NMF
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

nWave Pictures Distribution nWP
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nwave.com

Oaktree Capital Management, LLC
333 South Grand Ave., 28th Floor
Los Angeles, CA 90071 USA
Tel: 213-830-6300
Fax: 213-830-6293
www.oaktreecapital.com

Odyssium
11211 142nd Street
Edmonton, AB T5M 4A1 CANADA
Tel: 780-452-9100
Fax: 780-455-5882
www.odyssium.com

Onex Corporation
61 Bay Street, P.O. Box 700
Toronto, ON M5J 2S1 CANADA

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29

Partners HealthCare System
101 Merrimac St, 3rd Floor
Boston, MA 02114 USA
Tel: 617-724-9025

Primesco Communications, Inc. PCI
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Productions Dussart PD
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645

Productions Pascal Blais, Inc. PPB
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Regal Entertainment Group
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Sacred Planet Project, Ltd.
418 Hoover Street
Nelson, BC V1L 4W7 CANADA
Tel: 250-354-0528
Fax: 250 354-0520

Hubble Meets the Giant Screen

A team from the Space Telescope Science Institute's Office of Public Outreach has created a three-minute 15/70 short entitled Hubble: Galaxies Across Space and Time, *and is offering it to LF theaters at little or no cost. The film is the first in a series of similar shorts planned to be made from Hubble data. STScI's John Stoke tells the story of the film and how it came to be made.*

by John Stoke

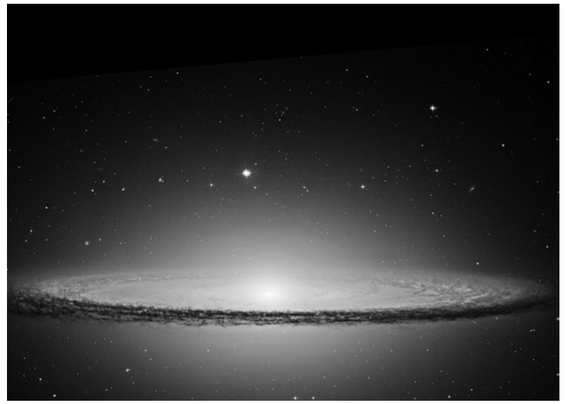
From a perch higher than any atmosphere-bound mountaintop, NASA's Hubble Space Telescope scans the heavens, unveiling a universe of deep richness and beauty.

In early 2002, astronauts aboard the Space Shuttle *Columbia* installed a new visible-light camera aboard Hubble. The Advanced Camera for Surveys (ACS) has increased the telescope's efficiency by a factor of ten, thanks to a new generation of super-sensitive detectors that deliver images with a resolution of 4,096 pixels by 4,096 pixels.

As the first ACS high-resolution images arrived here at the **Space Telescope Science Institute** (STScI) in Baltimore, MD, we began to ponder just how to display them; a single ACS image contains an IMAX-screen worth of pixels, and we planned to produce some truly immense pictures by making mosaics of ACS images.

IMAX? Was it time for humanity's ultimate telescope to meet the biggest of movie screens? Well, why not? Our branch of STScI's Office of Public Outreach serves the museum and planetarium communities, but we'd never seriously considered working in the LF medium because production in this format usually costs hundreds of thousands of dollars per minute, far more than our modest budget could support.

So we came up with an unconventional idea: a series of trailer-length (under three minutes) explorations of the universe as seen by Hubble, to be created almost entirely in-house at modest cost and offered to the LF theater community as a public service at very low cost.



The Sombrero Galaxy (M104), as imaged by the Hubble Space Telescope.

Would LF theaters support the concept of adding a Hubble short to their schedules? Could we create the series "pilot" with almost no money at all?

A chat with **Jim O'Leary** of the **Maryland Science Center** led us to **David Keighley** of **DKP/70MM Productions, Inc.**, a subsidiary of **Imax Corporation**. David was enthusiastic and immediately offered to donate services and materials to create a negative and first print from our digital frames — a generous contribution that made the project possible. Beyond the value of the donated services, we greatly appreciated the efforts of DKP's **Daniel Rapo** in shepherding us through the whole production process.

With DKP's support in hand, we had to select a subject. Hubble excels in virtually all areas of visible light astronomy, but one recent observation program quickly became the obvious choice: The Great Observatories Origins Deep Survey (GOODS), a collaboration between Hubble and a large number of other ground- and space-based observatories. Among Hubble's contributions to the GOODS project is an enormous, deep image of a field of galaxies that reveals, in an area of the sky comparable to that covered by a quarter moon, over 30,000 galaxies, some of them so far away that their light has traveled ten billion years to reach us. The image is, effectively, an enormous "core sample" of the universe that reveals what galaxies looked like in epochs past.

With a technique astronomers call photometric redshift, we could estimate the distances to many of the individual galaxies in Hubble's GOODS image. Thus was born the idea for the central feature of our pilot film: To make a 3D flight through the field of galaxies, taking the audience on a trip into the distant past.

Conceptually, what we had to do was simple:

- Isolate the galaxies in the picture.
- Cut out each galaxy image.
- Place individual galaxies at their correct distances in a 3D animation program.
- Fly a virtual camera through the field, recording a series of digital image frames at 4K by 5.5K resolution.

Actually performing these tasks on a 600-million-pixel image stored in a unique scientific data format required several months of dedicated effort by a team of

*(See **HUBBLE** on page 13)*

CORRECTIONS

In our coverage of the Euromax Filmmakers' Symposium (*February 2004*) we stated that Andew Oran interviewed Ben Stassen in the session focusing on nWave Pictures. Although Oran introduced the session, it was coordinated and conducted by Rick Gordon of RPG Productions.

In the list of new, converted, and closed theaters that accompanied our theater report (*February 2004*), Science Spectrum in Lubbock, TX, should have been listed as a converted theater, not a new theater.

Space Telescope Science Institute

THE BIZ

FILM STOCK

Imax stock falls on Q4 loss

On March 9, **Imax Corporation** announced results for the quarter and year ending Dec. 31, 2003: for the quarter a loss of US$507,000 (–$0.01 per share) on revenues of $29.9 million; for the year a profit of $231,000 (0.01 per share) on revenues of $119.3 million. The 2003 Q4 results represent a decline from the same period of 2002, which saw a profit of $684,000 ($0.02 per share) on revenues of $37 million. Similarly, the FY2003 results were down from those of FY 2002, which saw a profit of $12 million ($0.36 per share) on revenues of $129.1 million.

Before factoring in a $4.9 million loss from the repurchasing and refinancing of the company's senior notes in 2003, earnings from continuing operations were $0.09 for the quarter ending Dec. 31, 2003, and $0.14 per share for the year ending that date.

In 2003 Imax signed contracts for 25 theater systems, up from 21 in 2002. In the fourth quarter seven system deals were signed, down from 11 in the fourth quarter of 2002. The company recognized system revenues from 20 installations in 2003, versus 16 systems in 2002. Nine signings in 2003 were for the new low-cost MPX projector for multiplex theaters. As of Dec. 31, 2003, Imax had 61 systems in backlog, with a value of $138 million.

In a conference call on the day of the announcement, co-CEOs **Richard Gelfond** and **Bradley Wechsler** predicted that in 2004 the company will sign deals for 25 theaters and will be profitable in the last three quarters and for the year, after breaking even in the first quarter.

In discussing the releases of Hollywood films to IMAX theaters, Wechsler likened IMAX to flying first class: "Not everybody flies first class, but it is a superior experience, and we think...that people will pay more money to see the best films in the best sight and sound experience, and that's what IMAX is all about." The company expects three Hollywood features to be converted with its DMR™ remastering process in 2004: ***Harry Potter and the Prisoner of Azkaban*** in June, ***Polar Express*** in November, and ***Catwoman***, starring **Halle Berry**, in July. (*See item in Shorts, on page 28.???*)

News of the Q4 loss drove shares down 12% that day, from an opening of $7.04 to a closing price of $6.21. In the following two weeks the price fell as low as $5.75, and several analysts lowered their target prices: Merriman Curhan Ford from $15 to $10.25, Piper Jafray from $10 to $8, and Harris Nesbitt Gerard from $10 to $6. The first two firms reiterated their ratings of "buy" and "outperform," respectively, but Harris Nesbitt lowered its recommendation from "outperform" to "underperform."

Cinemark acquired for $1.5B

Cinemark, USA Inc., the third largest theater chain in the U.S., and owner of five IMAX theaters, has agreed to be acquired by investment firm **Madison Dearborn Partners, Inc.**, for US$1.5 billion. A March 12 press release from Cinemark said that the company's board and shareholders had agreed to the deal, which is expected to be completed in April.

Fifty percent of Cinemark is owned by CEO **Lee Roy Mitchell**, 44% was held by private equity group **Cypress Group, LLC**, and the remainder is held by company management. Mitchell and other executives will retain their positions and their stakes in the company under the deal. Cypress's stake will be bought out in the transaction with Madison Dearborn.

The Texas-based exhibitor owns nearly 2,300 35mm screens at 194 locations in 33 states and two Canadian provinces, as well as some 700 screens in 11 countries in South and Central America.

Loews owner seeks buyer

Canadian conglomerate **Onex Corporation** has announced that it plans to sell all or part of **Loews Cineplex Entertainment Corporation**, the fifth largest theater chain in the U.S. Loews operates nearly 2,200 screens in 20 states and five Canadian provinces, including three IMAX theaters in New York, Los Angeles, and San Francisco. The chain owns another 900 conventional screens in Mexico, Spain, South Korea, and Germany.

Loews has been one of Onex's more profitable holdings since Onex and California-based **Oaktree Capital Management** acquired the circuit in 2001. Potential buyers include other theater chains, although a possible deal with **AMC Entertainment Inc.**, which would have created the largest theater chain in North America, fell apart in January. Loews is valued at roughly US$2 billion.

DEALS

Catwoman in IMAX theaters in July

Catwoman, starring **Halle Berry**, will be released to IMAX theaters day-and-date with its 35mm release on July 23, 2004, seven weeks after ***Harry Potter and the Prisoner of Azkaban*** premieres. Imax **Corporation** co-CEO's **Bradley Wechsler** and **Richard Gelfond** made the announcement in a March 9 conference call. The Imax chiefs said that they expect *Catwoman* trailers to be affixed to prints of *Harry Potter*.

Budgeted at US$100 million, *Catwoman* also stars **Sharon Stone** and **Benjamin Bratt**, and is being directed by **Pitof**, who was visual effects director on *Alien Resurrection* and *Messenger: The Story of Joan of Arc*. The film is a spinoff from the *Batman* series, but the story does not feature the Caped Crusader.

Catwoman brings to three the number of 2004 Hollywood features that will be converted to 15/70 with Imax's DMR digital re-mastering process. The third is ***Polar Express***, an animated film due in November. All three films are being released by **Warner Bros.**

The announcement that *Catwoman* will open in IMAX and 35mm theaters day-and-date underscores the fact that no release date has yet been named for the LF edition of *Harry Potter*. Some industry observers have inferred that this means that less is expected of the former than the latter, pointing to the example of last year's ***Matrix*** films. ***The Matrix Reloaded***,

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dimension (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MatrxRev	Matrix Revolutions, The IMAX Experience	2003		WB
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		AC
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPI	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
VOSAS	Voyagers of Sea and Sky	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

March 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
74	NASCAR	9	AlienAdv	4	Beavers	2	SE	1	LOLL
58	SpaceSta	9	E3D	4	CV	2	SupeSpee	1	MatrxRev
50	YBS	8	Alaska	4	Horses	2	T40	1	Niagara
37	L&C	8	Cyberwor	4	JIAC	2	Texas	1	OMATS
36	Bugs	8	Dolphins	4	LS	2	TF	1	OnGuard
30	HB	8	GC	4	MOF	2	TR	1	OrigLife
26	MOE	8	TS	4	UGs	2	WOC	1	Ozarks
25	Pulse	7	AJ	3	Africa	1	Alamo	1	Roar
20	CRA	7	Apollo13	3	BP	1	AllAcces	1	RSATM
18	SU	7	Galapago	3	CDS	1	Amazon	1	SC
17	JGWC	7	OC	3	IOTS	1	DIS	1	Sedona
16	HaunCast	7	Whales	3	M3D	1	Discov	1	SI
16	SAA	6	Bears	3	MOTM	1	EMSH	1	Skydance
15	Trex	6	Everest	3	TBAA	1	FEOC	1	SOA
14	OO	6	Kilimanj	2	Antarc	1	FOK	1	T90
14	OW3D	6	LW	2	DIA	1	GF	1	TRF
13	India	6	SOSPI	2	GN	1	GOTA	1	VOSAS
13	Solarmax	5	AEK	2	ITD	1	GP	1	WAMnv
12	ALBT	5	ATSOT	2	L5	1	HCBTD	1	Wolves
10	AR	5	CTPA	2	LOTF	1	HD	1	Yell
10	VOTDS	5	Extreme	2	OM	1	HH	1	ZC

Theater	Film	Open	Close
	YBS	12/25/03	4/04
Quebec	Bugs	5/16/03	5/1/04
	LW	9/9/03	4/9/04
	M3D	1/30/04	12/31/04
	NASCAR	3/12/04	10/15/04
	YBS	12/25/03	4/04
Raleigh Exp	India	2/27/04	10/28/04
	L&C	10/3/03	5/27/04
	YBS	12/25/03	4/04
Regina	Bears	9/1/03	3/1/04
	India	10/5/03	4/04
	SpaceSta	1/1/04	12/31/04
Richmond SMV	L&C	4/5/03	6/30/04
	LW	4/15/02	6/30/04
	Pulse	1/10/04	6/4/04
	SpaceSta	3/13/04	6/4/04
	YBS	12/25/03	4/23/04
Roanoke	L&C	10/1/03	5/31/04
	MOE	3/5/04	6/4/04
	UGs	11/03	11/04
Rochester Cmk	NASCAR	3/12/04	9/11/04
	OC	1/22/04	4/23/04
	OO	11/1/03	4/23/04
	YBS	12/25/03	3/12/04
Rochester MSC	L&C	7/1/03	7/31/04
	Pulse	3/1/04	8/1/04
Sacramento Imx	GC	3/1/03	6/30/04
	HB	1/16/04	5/21/04
	L&C	2/2/04	8/1/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/1/02	4/04
	YBS	12/25/03	4/04
Saint Augustine	CRA	1/10/04	6/30/04
	NASCAR	3/12/04	9/11/04
	Pulse	2/15/04	7/15/04
	YBS	12/25/03	4/04
Saint Félicien	Bears	7/1/03	5/1/04
Saint Louis SC	HB	2/20/04	6/30/04
	L&C	9/26/03	5/31/04
Saint Paul	Africa	3/18/04	4/18/04
	Alaska	3/18/04	4/18/04
Sakai FCSC	SOSPI	9/6/03	3/31/04
	SU	9/13/03	4/4/04
Salt Lake City CP	Beavers	4/11/03	3/31/04
	Bugs	7/24/03	7/24/04
	SpaceSta	4/12/03	4/12/04
San Antonio 2D	Alamo		
	Kilimanj	1/23/04	5/30/04
	YBS	12/25/03	4/04
San Antonio 3D	Bugs	1/9/04	5/30/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/15/03	10/14/04
San Diego NHM	OO	3/31/01	12/30/04
San Diego RHF	ALBT	11/14/03	3/31/04
	AR	1/17/04	4/20/04
	Bugs	8/8/03	6/1/04
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	TS	2/13/04	8/3/04
	Whales	7/1/03	6/30/04
San Francisco Loe	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/04
San Jose	Bugs	10/1/03	8/1/04
	L&C	10/1/03	10/31/05
	NASCAR	3/12/04	9/11/04
	TS	6/27/03	6/9/04
	YBS	12/25/03	4/29/04
San Simeon	HCBTD	8/17/96	
Sandy	AR	4/18/03	4/15/04
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	CRA	3/10/04	9/10/04
	L&C	9/2/02	6/30/04
Seattle PSC 2	Bugs	12/27/03	12/1/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/17/02	5/04
	VOTDS	9/16/03	3/10/04
	YBS	12/25/03	4/04
Sedona	Sedona	3/28/98	12/31/05
Seoul	AEK	12/15/03	7/15/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai PC	Apollo13	2/20/04	
Shreveport	Bugs	3/13/04	11/13/04
	Pulse	11/13/03	5/13/04
Singapore DC	Bugs	10/19/03	3/31/04
	OnGuard	2/13/99	
	Pulse	11/15/03	4/1/04
Singapore GV	Apollo13	1/1/04	7/31/04
	Cyberwor	4/1/03	
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
	Trex	4/1/03	3/31/04
Singapore SC	Bugs	10/19/03	3/19/04
	GC	2/5/04	7/5/04
	TS	3/15/04	9/15/04
	Whales	2/5/04	7/5/04
Sinsheim	E3D	5/16/03	3/31/04
	Galapago	3/10/01	12/31/04
	SpaceSta	5/9/02	5/8/04
Sioux Falls	HB	1/31/04	5/28/04
	L&C	1/31/04	10/1/04
	MOE	12/1/03	1/31/05
	Pulse	9/27/03	3/21/04
Speyer Dome	HB	6/6/02	3/31/04
Speyer Imax	ALBT	9/18/03	5/18/04
	Extreme	2/8/02	3/31/04
	MOE	2/1/01	6/04
Spokane	HB	3/15/04	6/30/04
	L&C	3/15/03	10/31/04
	YBS	12/25/03	4/04
Stockholm	ALBT	9/20/02	9/30/04
	Bugs	9/1/03	9/1/04
	HB	11/30/01	12/31/04
	Pulse	12/1/03	11/1/04
Sudbury	CTPA	5/5/03	6/30/04
	SpaceSta	9/22/03	9/21/04
	TS	2/1/04	8/31/04
Sydney WBS	AR	4/1/03	4/30/04
	Bears	2/1/03	4/1/04
	Bugs	4/11/03	4/11/05
	CRA	2/15/04	7/5/04
	CTPA	3/14/02	3/04
	HaunCast	9/20/01	8/04
	HB	7/22/02	3/31/04
	M3D	11/20/03	11/30/04
	MOE	10/1/02	12/31/04
	Pulse	10/20/03	4/20/04
	SAA	10/25/01	4/04
	Solarmax	3/18/04	3/17/05
	SpaceSta	4/19/02	4/04
Syracuse	E3Dcc	9/14/02	3/31/04
	IOTS	1/31/04	6/30/04
	SAA	7/5/03	11/30/04
	VOTDS	11/22/03	5/22/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
Taipei AM	Solarmax	3/1/01	6/30/04
	SupeSpee	1/15/04	1/14/05
	Wolves	7/19/03	7/18/04
Taipei MCRC	Beavers	7/1/03	12/31/04
	VOTDS	1/1/04	12/31/04
Tallahassee	AEK	1/1/04	6/30/04
	BP	8/15/03	5/31/04
	MatrxRev	1/1/04	3/1/04
	MOE	9/6/03	12/31/04
	NASCAR	3/12/04	9/11/04
Tampa MOSI	GOTA	10/4/03	4/1/04
	L&C	7/25/03	4/30/04
Tampa Reg	NASCAR	3/12/04	9/11/04
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	HaunCast	9/24/03	8/31/04
	NASCAR	3/12/04	9/11/04
	OC	2/1/04	5/15/04
	OW3D	1/14/04	12/31/04
Tianjin	GC	2/1/03	4/30/04
Tijuana	AJ	10/4/03	4/1/04
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/30/04
	Pulse	3/15/04	8/15/04
Tokorozawa	Skydance	12/15/03	7/30/04
Tokyo Mer	SpaceSta	4/25/02	4/04
	UGs	1/04	3/04
Toronto FP	NASCAR	3/12/04	9/11/04
Toronto OP	Antarc	4/1/03	3/31/04
	GF	10/11/03	4/30/04
	India	5/1/03	12/31/04
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
Townsville	IOTS	7/19/02	7/18/04
Tsuruga	HD	1/1/04	3/31/04
	Horses	1/1/04	3/31/04
Tulsa Cmk	NASCAR	3/12/04	9/11/04
	SU	1/9/04	3/1/04
	YBS	12/25/03	4/04
Valencia Reg	NASCAR	3/12/04	9/11/04
Valencia Spn	Pulse	7/1/03	7/1/04
	Trex	9/15/03	9/12/04
Vancouver Imx	NASCAR	3/12/04	9/11/04
	OO	2/9/04	7/10/04
	SpaceSta	4/19/02	4/18/04
Vancouver SW	JGWC	11/7/03	5/6/04
	YBS	12/25/03	4/04
Vantaa	Bears	9/1/03	11/3/04
Victoria	Bugs	11/14/03	5/1/04
	HB	3/8/04	10/31/04
	YBS	12/25/03	4/04
Vienna LFC	ATSOT	10/3/03	10/31/04
	CRA	1/9/04	4/9/04
	HaunCast	3/26/04	2/26/05
	India	10/1/03	4/4/04
	SOSPI	3/8/04	3/19/04
	Trex	6/26/03	6/26/04
Villahermosa	OO	10/4/03	3/3/04
Virginia Beach	NASCAR	3/12/04	9/11/04
	Whales	1/1/04	3/31/04
Warsaw IT	AlienAdv	3/19/04	3/31/05
	MOE	12/1/03	6/10/04
	SpaceSta	9/1/02	9/30/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	Dolphins	3/11/04	9/30/04
	JGWC	10/10/03	4/9/04
	YBS	12/25/03	4/29/04
West Nyack Imx	NASCAR	3/12/04	9/11/04
	SAA	1/21/04	4/29/04
	SpaceSta	5/1/02	4/04
	YBS	12/25/03	4/04
Winnipeg Imx	GN	11/28/03	3/31/04
Woodbridge FP	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	AJ	3/12/04	6/17/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/12/04
Wuerzburg	UGs	7/1/02	12/04
Xalapa	SI	2/20/04	7/20/04
Yellowstone	Bears	6/1/02	
	L&C	6/15/02	10/15/04
	Yell	4/1/03	12/31/05
Zion	GN	3/04	6/04
	ZC	5/24/94	

THE BIZ

DEALS

Warner Bros.

Halle Barry as Catwoman

which opened in May, was not made available to IMAX theaters until it had run for three weeks in conventional cinemas, whereas ***The Matrix Revolutions*** opened in both formats on the same day in November. The delay meant that the IMAX edition of *Reloaded* brought in many people who had already seen the film at least once, thus adding more to the bottom line. *Revolutions* was generally perceived by critics and the public to be a lesser film, and therefore had significantly lower potential for repeat business.

The third *Harry Potter* film is expected to generate substantial repeat business, as did its predecessors, so a delayed LF opening will probably benefit theaters and the studio.

Another factor that affects the opening dates of DMR films is "clearance," the legal or business leverage some exhibitors have over distributors to delay the opening of certain films in certain venues. In the case of *Reloaded*, chains without IMAX theaters objected to the film appearing on competitors' giant screens on opening day. The largest chains with IMAX theaters, like **Regal**, **Famous Players**, and **Cinemark**, got the earliest opening date, three weeks after opening, but other single-screen operators, including most of Imax Corp.'s owned-and-operated theaters, had to wait two or even three weeks longer. A similarly staggered release pattern can be expected for *Harry Potter*.

Imax signs MPX deal in Indiana

Imax Corporation has announced its second MPX theater signing in the U.S. and the tenth worldwide. Indiana exhibitor **Showplace Cinemas** will add an IMAX MPX theater to one of its four existing multiplex theaters in November 2004. (The location was not disclosed.)

Showplace operates a total of 46 screens in Evansville, IN, a city of 300,000 about 150 miles (240 km) southwest of Indianapolis.

Birmingham, UK, to reopen

The IMAX theater at **Millennium Point**, in Birmingham, UK, will reopen on a limited basis in early April, under the management of Millennium Point staff. The theater had been closed on Dec. 31 by developer and manager **Cinegrand**, after the company lost £600,000 (US$1.1 million) in the theater's first year of operation. (*See The Biz, LF Examiner, January 2004.*) The theater will operate full-time by the end of May.

According British press reports, Millennium Point and **Imax Corporation** have worked out a deal that will allow the theater to show 35mm features and other presentations, and reduce the number of 15/70 screenings. Millennium Point CEO **Stewart Dobson** was quoted as saying that the theater's entrance foyer might be turned into a café-bar.

NASA, Lockheed aid Hanks film

The U.S. **National Aeronautics and Space Administration** and **Lockheed Martin** are supporting the production of ***Magnificent Desolation***, a 3D LF documentary about the Apollo moon program being produced by **Tom Hanks**. Lockheed Martin is sponsoring the film and NASA will provide access to original footage and other materials.

The film will use original 3D material, previously unreleased NASA footage, recreations, and CGI to convey the sensations experienced by the 12 Apollo astronauts who walked on the moon.

Hanks' production company **Playtone** and **Imax Corporation** will produce the film, with Hanks, **Gary Goetzman**, and **Mark Cowen** as producers, Cowen directing, and Imax's **Greg Foster** supervising. The film, based on "The Lunar Surface Journals," an archival database compiled by **Eric Jones**, will begin shooting in June 2004 for a 2005 release.

GSF to distribute *Mystic India*

In early March **Giant Screen Films** signed a deal with **BAPS Swaminarayan Sanstha** to distribute ***Mystic India*** worldwide, starting in Fall 2004. The film, directed by **Keith Melton**, takes viewers on a journey across the Indian subcontinent, following the true story of an 11-year-old boy who trekked across the country for seven years in the 18th century.

The film was commissioned by a religious center in Ahmedabad, India, and a different version, entitled *The Journey*, that focuses more on the religious and spiritual aspects of the story, will open with the center's 8/70 theater in October.

Mystic India, which will also be released in October, is oriented towards general audiences worldwide, looking at the landscapes, people, and history of India. Melton recently returned to India to capture new footage specifically for the version. The film will have its industry premiere at the **Giant Screen Theater Association** conference in Montreal in September.

MediaMerge adds Franklin Institute

Alabama-based **MediaMerge** has added the **Tuttleman IMAX Theatre** at the **Franklin Institute Science Museum** in Philadelphia, PA, to its list of clients. The company provides third-party technical support to IMAX theaters under **Imax Corporation**'s Service Partnership Program. Philadelphia is MediaMerge's sixth theater client.

An Outsider's View of the LF Industry

by Jim Schembri

The following article appeared in The Age, *a Melbourne, Australia, newspaper, in January. It struck us as providing an outsider's view of the LF industry, and as such might give industry insiders a fresh perspective. (We have elected not to change the author's occasional use of the term "Imax" to refer to the 15/70 format or the LF industry in general. A few explanatory comments and corrections of fact appear in square brackets.)*

Somewhere on a rock in the Galapagos Islands, a lizard happily suns himself, waiting for the next IMAX film crew to arrive. In the ocean depths, schools of whales lazily rehearse for their next appearance on the bigger-than-big screen. Meanwhile, in Antarctica, penguins negotiate with their agents about getting more close-ups and a cut of the royalties.

Documentaries have been the bread and butter for Imax ever since it began making its big-screen presence felt in Australia in September 1996 [when the Sydney IMAX theater opened]. The list of God's creatures that have yet to feature in an IMAX documentary is rapidly diminishing, while the only natural environment on earth that hasn't yet been blessed by the presence of an IMAX film crew is a small peat bog five kilometers (three miles) due east of Dublin.

As well as being inundated with 40-minute documentaries about the glories of nature, we've had space documentaries, sports documentaries, music documentaries, city documentaries, flight documentaries, and history documentaries.

The term "documentary", of course, is applied rather loosely when one talks about Imax. All filmmakers are generally interested in — indeed, all audiences are really interested in — are things that will look impressive on the big IMAX screen. Facts are less important, which is why we get an entire 40-minute film showing us nothing except that Kilimanjaro is a really big mountain.

Once in a while one can genuinely be impressed by the scale and detail offered by the IMAX format. However, if one is a long-suffering film reviewer who has to sit through every single IMAX film that comes out, one senses a certain sameness, a certain lack of pace, and a certain dullness with these films. One even begins to suspect that the lizard sunning itself in the Galapagos Islands that keeps appearing in IMAX films is under contract.

The monotony of the pseudo-documentary sub-genre championed by Imax was duly picked up by the makers of *The Simpsons*, who recently spoofed the films by having action hero McBain present the mock-IMAX film *The World's Biggest Holes*, about how "holes define our lives." It hit the satirical nail soundly on the head.

One can be impressed by the scale and detail offered by the IMAX format.

However, one senses a certain sameness, a certain lack of pace, and a certain dullness with these films.

There are stabs at entertainment, of course. The super-sized screen is perfect for adventure films featuring extreme sports such as BASE jumping and 3D thrill films that replicate the feeling of riding a rollercoaster to the point of nausea.

The big-big screen has also hosted feature films such as ***Beauty and the Beast***, ***The Lion King***, and ***Fantasia/2000***. Referred to in the industry as DMR films, they have been blown up and digitally remastered to fill the huge IMAX space without grain. [In fact, these Disney films were not processed with Imax Corp.'s DMR process.]

It has been while watching these IMAX feature films that this reviewer has pondered why on earth we have to keep sitting through all these dull 40-minute documentaries when we should be watching ultra-high-resolution, giant versions of "real" films.

After checking out the Imax website, my pondering turned to anger when I read about the feature films that have been remastered for IMAX in the United States. Some films, such as ***Treasure Planet***, ***The Matrix Reloaded***, and ***The Matrix Revolutions***, have been simultaneously released in regular and IMAX cinemas. Even ***Star Wars: Episode II, Attack of the Clones*** was adapted for IMAX. My jaw nearly dropped when I discovered that. *Star Wars* in IMAX? Get out of my way.

So, what's the story? Where are these films?

I'd been carping about boring IMAX documentaries for years, so the time had finally come to get some straight answers to some hard questions.

Mark Bretherton is the chief executive officer and director of film and marketing at [**World's Biggest Screen, Pty Ltd.**, which operates the] IMAX theaters in Australia. He's come down for this interview from Sydney, armed with facts and figures and charts, ready to do battle.

Not that I was spoiling for a fight. There have been some great IMAX films — ***Africa's Elephant Kingdom***, ***Extreme***, the 3D films ***Encounter in the Third Dimension*** and ***Cyberworld*** — and it's obvious the potential the format holds for 3D films, such as those made by pioneering Belgian director **Ben Stassen** (whom I've also got some hard questions for).

Bretherton isn't spitting acid, either. He notes that, unlike our Sydney counterparts, at least [*The Age*'s Entertainment Guide] reviews IMAX films regularly.

First, Bretherton stresses that although his business card has IMAX emblazoned in large letters, and [World's Biggest Screen] owns and operates the IMAX theaters in Melbourne and Sydney, it is a separate entity from the **Imax Corporation** [in Canada] that makes the IMAX projectors and that then leases the projection systems

Theater	Film	Open	Close
	Trex	7/5/02	9/30/04
	Whales	3/1/04	8/31/04
Killeen	GC	1/19/04	7/19/04
King of Prussia Reg	NASCAR	3/12/04	9/11/04
Kitakyushu	AlienAdv	12/1/03	3/31/04
	SpaceSta	3/18/03	3/31/04
Krakow IT	Galapago	4/11/03	4/10/04
	MOE	11/1/03	4/30/04
KSC 1	Apollo13	9/20/02	12/04
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kurume	SU	12/1/03	3/31/04
Kuwait City	AJ	11/21/03	5/21/04
	FOK	4/17/00	4/16/04
	SpaceSta	10/1/02	6/30/04
Laie	Dolphins	5/1/01	
	LS	5/1/01	
Langley FP	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Lansing JLT	L&C	11/25/03	6/30/04
	NASCAR	3/12/04	9/11/04
	OO	11/25/03	6/15/04
	YBS	12/25/03	3/12/04
Las Vegas Bre	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/12/04
Las Vegas Imx	Everest	11/17/03	5/6/04
	HaunCast	3/12/02	10/31/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/3/03	10/3/04
	SpaceSta	4/19/02	4/18/04
Lehi	SAA	11/1/03	4/1/04
	SOSPI	12/1/03	5/31/04
Lelystad	SU	3/1/04	2/14/05
Leon Exp	SpaceSta	12/1/03	5/31/04
Lincolnshire Reg	NASCAR	3/12/04	9/11/04
Little Rock	NASCAR	3/12/04	9/11/04
	TRF	10/6/03	4/5/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/3/04
	HaunCast	12/1/01	3/31/04
	SpaceSta	4/27/02	4/26/04
	Trex	7/21/02	9/04
London ONT	Apollo13	2/6/04	5/5/04
	Galapago	2/1/04	3/31/04
	JGWC	6/1/03	6/30/04
	LS	9/1/03	2/05
	SU	5/1/03	3/31/04
	YBS	12/25/03	4/29/04
London SM	Bugs	10/3/03	4/3/05
	SOSPI	3/10/03	3/31/04
	SpaceSta	5/28/02	4/04
	Trex	7/25/03	7/24/04
	TS	1/14/04	9/30/04
Los Angeles CSC	Beavers	7/1/03	7/1/04
	CRA	1/30/04	8/22/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/12/04
Los Angeles NA	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/12/04
Louisville	L&C	10/4/03	3/15/04
	Pulse	3/19/04	9/30/04
	YBS	12/25/03	4/04
Lubbock	Bugs	2/13/04	8/13/04
	YBS	12/25/03	4/29/04
Lucerne	Alaska	2/2/02	6/30/04
	ALBT	2/6/04	8/6/04
	HB	9/6/03	12/31/04
	JGWC	3/1/04	3/1/05
	LS	5/1/03	5/6/04
Madrid	AlienAdv	3/26/03	3/31/04
	E3D	10/26/00	3/31/04
	HaunCast	6/12/02	6/30/04
	HB	11/6/02	12/31/04
	L5	6/25/03	6/24/04
	MOE	5/1/03	12/31/04
	SpaceSta	11/6/02	12/5/04
Malta	E3D	3/1/02	7/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	MOE	4/15/03	4/14/04
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	MOE	7/1/02	6/04
Melbourne WBS	AR	10/23/03	5/23/04
	Bugs	4/11/03	4/11/05
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	10/7/02	3/31/04
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	SAA	10/25/01	4/04
	Solarmax	3/18/04	3/18/05
	SpaceSta	4/19/02	4/04
Memphis Pink	ALBT	3/6/04	11/14/04
	CRA	6/28/03	3/5/04
	JGWC	11/15/03	6/25/04
	NASCAR	3/12/04	12/25/04
Menlyn ISA	CTPA	1/30/04	1/29/05
	India	9/17/03	3/04
Mexico City Pap	E3D	2/1/04	9/30/04
	SU	2/1/04	2/10/05
Milwaukee	Beavers	11/28/03	3/25/04
	L&C	10/1/02	3/31/04
	MOE	3/28/04	8/8/04
	Whales	12/19/03	6/30/04
Mississauga FP	NASCAR	3/12/04	9/11/04
Mobile	India	9/1/03	3/1/04
	NASCAR	3/12/04	9/11/04
	SAA	1/9/04	6/30/04
	Trex	5/5/03	5/4/04
	YBS	12/25/03	4/29/04
Montreal FP	NASCAR	3/12/04	9/11/04
Montreal VP	Bugs	10/9/03	10/10/04
Moscow	AEK	4/4/03	4/2/04
	Extreme	4/4/03	4/4/04
	HaunCast	1/1/04	11/30/04
	OW3D	9/19/03	9/18/04
	Trex	9/19/03	9/18/04
Mumbai	Apollo13	10/1/03	9/30/04
	Dolphins	3/1/04	2/28/05
Munich	ATSOT	1/10/02	5/31/04
	Bugs	11/1/03	1/1/05
	CRA	4/1/03	3/31/04
	E3D	1/15/01	12/31/04
	HB	4/18/02	12/31/04
	JGWC	7/1/03	7/1/04
	SU	3/1/03	
Myrtle Beach	Alaska	4/1/03	4/1/04
	CRA	6/1/03	3/15/04
	LW	5/1/02	5/1/04
	NASCAR	3/12/04	9/11/04
	TS	5/14/03	5/13/04
	YBS	12/25/03	4/04
Nashville Reg	NASCAR	3/12/04	9/11/04
	OC	6/25/03	4/16/04
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	7/1/02	6/30/04
	HB	11/15/02	6/30/04
	NASCAR	3/12/04	9/11/04
	SOSPI	1/30/03	6/30/04
New Orleans	Bugs	3/12/03	3/12/05
	HaunCast	1/9/04	11/30/04
	L&C	1/1/03	3/11/04
	NASCAR	3/12/04	9/11/04
	OW3D	1/1/04	12/31/04
New Rochelle Reg	NASCAR	3/12/04	9/11/04
New York AMNH	India	10/11/03	4/30/04
	LW	10/1/03	
	VOTDS	11/11/03	7/11/04
New York Loe	NASCAR	3/12/04	9/11/04
Niagara	Niagara	7/1/86	
Norwalk	T90	11/20/98	12/05
	VOTDS	2/13/04	6/17/04
	YBS	12/25/03	3/14/04
Nuremberg	Alaska	1/1/04	6/30/04
	ATSOT	12/22/01	12/31/04
	Bugs	11/1/03	11/1/04
	Extreme	12/22/01	12/31/04
	GP	10/2/03	3/31/04
	HaunCast	5/28/03	5/31/04
	HB	7/4/02	6/30/04
Oakland	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
	TF	3/15/03	3/14/04
Oklahoma City	Bugs	3/5/04	10/14/04
	L&C	10/15/03	7/8/04
	TS	7/11/03	3/4/04
Omaha	JIAC	3/1/04	8/1/04
Ontario Reg	NASCAR	3/12/04	9/11/04
Orlando SC	JGWC	2/14/04	8/13/04
	MOF	9/18/03	5/28/04
Osaka Sun	SpaceSta	4/19/02	4/04
	Trex	3/25/04	6/30/04
Ota Gumma	OO	4/26/03	3/30/04
Oulu	Alaska	5/1/03	4/30/04
Palma de Mallorca	HB	1/1/04	6/30/04
Paris Geo	AR	4/11/03	10/9/04
	Horses	4/1/03	3/31/04
	India	10/22/03	4/21/04
	SAA	10/23/02	6/30/04
	Solarmax	3/29/04	10/1/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	GC	2/1/04	2/1/05
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
	SAA	3/8/02	3/04
Pensacola	Everest	12/26/03	3/25/04
	MOF	11/8/96	
	SU	3/26/04	9/30/04
Philadelphia	Bugs	1/2/04	7/1/04
	HB	4/11/03	4/30/04
	JGWC	9/13/03	3/12/04
	Kilimanj	1/23/04	3/31/04
	SpaceSta	6/1/02	5/04
Phoenix	Kilimanj	2/1/04	9/5/04
	LW	6/1/01	4/15/04
	Pulse	7/1/03	5/31/04
Pitea	ALBT	2/1/04	1/31/05
	Dolphins	5/15/03	5/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	JGWC	10/17/03	6/30/04
	L&C	6/20/03	6/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/19/04
Poitiers Imax	AR	2/15/04	10/15/04
	OO	2/7/04	4/3/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Africa	2/10/04	3/31/04
	Pulse	4/3/03	12/1/04
Portland	JGWC	10/17/03	4/16/04
	MOE	11/2/01	6/04
	Pulse	6/21/03	6/7/04
	TS	3/10/04	9/10/04
Prague IT	AEK	3/20/03	3/19/04
	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	ITD	3/20/03	3/19/04
	SpaceSta	3/18/04	3/17/05
	Trex	3/20/03	3/19/04
Providence Imx	CRA	6/30/03	3/1/04
	L&C	1/1/04	7/4/04
	NASCAR	3/12/04	9/11/04

Theater	Film	Open	Close
	OW3D	8/1/03	7/31/04
	Pulse	11/1/03	11/1/04
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	12/19/03	12/28/04
Bristol	Bugs	3/18/03	3/18/05
	SpaceSta	5/1/02	11/9/04
Buffalo Reg	NASCAR	3/12/04	9/11/04
Buford Reg	NASCAR	3/12/04	9/11/04
Calcutta	MOTM	10/10/03	
Calgary EC	India	9/12/03	3/04
	MOF	12/26/03	4/25/04
	OO	12/26/03	3/30/04
	Solarmax	5/15/03	5/14/04
Calgary FP	NASCAR	3/12/04	9/11/04
Calgary SC	AJ	9/26/03	6/18/04
	India	12/1/03	5/04
	Pulse	9/26/03	4/1/04
Castle Rock	EMSH	3/92	
Cathedral City	Alaska	1/9/04	5/9/04
	YBS	12/25/03	4/29/04
Cedar Rapids	ALBT	8/1/03	3/31/04
	Dolphins	3/1/04	10/18/04
	L&C	11/1/03	4/30/04
Charleston SC	CRA	2/1/04	9/5/04
	Galapago	9/1/03	3/1/04
	L&C	10/1/03	3/31/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/29/04
Charleston WV	Bugs	3/24/04	6/30/04
Charlotte	L&C	10/1/03	3/31/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	10/24/03	5/18/04
	Trex	2/13/04	10/15/04
Chattanooga	Bugs	3/1/04	6/1/04
	CRA	9/3/03	5/3/04
	YBS	12/25/03	4/29/04
Chiba City	LOTF	3/26/04	3/28/05
Chicago Imx	Galapago	1/19/04	4/30/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/04
Chicago MSI	JGWC	10/10/03	4/9/04
	L&C	2/13/04	10/15/04
Cincinnati	AJ	2/28/04	5/28/04
	L&C	10/1/03	3/31/04
	OC	1/23/04	4/18/04
Cleveland	L&C	2/28/04	8/31/04
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	6/30/04
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	6/30/04
Col Springs Cmk	NASCAR	3/12/04	9/11/04
	OW3D	6/20/03	6/19/04
	SpaceSta	2/21/03	4/05
	YBS	12/25/03	3/12/04
Columbus COSI	AR	12/26/03	6/1/04
	Bears	10/4/03	4/04
	CRA	1/1/04	9/1/04
	Pulse	3/21/03	6/15/04
Columbus Mar	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/12/04
Coomera	India	12/1/03	12/26/04
	SupeSpee	7/1/03	7/1/04
	TR	7/1/03	6/30/04
Copenhagen	Pulse	9/26/03	3/25/04
	VOTDS	2/15/04	10/15/04
Corpus Christi	L&C	1/1/03	9/4/04
	SU	8/29/03	5/1/04
Corsicana	SAA	11/1/03	5/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	NASCAR	3/12/04	9/11/04
	OW3D	2/1/04	8/1/04
	SpaceSta	4/19/02	4/05
	YBS	12/25/03	3/12/04
Dallas SP	AR	11/28/03	5/28/04
	OC	9/26/03	5/28/04
Davenport	CRA	3/20/04	11/30/04
	Everest	11/28/03	7/1/04
	MOE	9/5/03	6/30/04
	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	4/29/04
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Dearborn	L&C	5/1/02	3/11/04
	NASCAR	3/12/04	9/11/04
	Pulse	11/1/03	3/30/04
	SpaceSta	7/7/03	3/31/04
	YBS	12/25/03	4/29/04
Denver CC Reg	NASCAR	3/12/04	9/11/04
Denver MNS	CRA	1/1/04	
	HB	9/1/02	9/30/04
	L&C	10/1/03	3/31/04
	SpaceSta	9/1/02	3/31/04
Detroit	CRA	7/5/03	3/5/04
	Solarmax	1/1/04	12/31/04
Dublin Reg	NASCAR	3/12/04	9/11/04
Dulles	AR	12/15/03	9/30/04
	NASCAR	3/12/04	9/11/04
	SAA	12/15/03	6/15/04
	SU	12/15/03	
	YBS	12/25/03	4/29/04
Duluth	NASCAR	3/24/04	9/24/04
	SC	1/9/04	4/9/04
	YBS	12/25/03	4/29/04
Durban ISA	SpaceSta	1/16/04	1/15/05
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton FP	NASCAR	3/12/04	9/11/04
Edmonton Ody	CRA	2/1/04	10/31/04
	HB	6/22/02	9/30/04
	Kilimanj	10/10/03	9/6/04
	SAA	2/14/03	6/28/04
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	CDS	10/5/02	7/31/04
	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	NASCAR	3/12/04	9/11/04
	Pulse	6/21/03	5/2/04
	SpaceSta	2/14/04	3/31/05
	YBS	12/25/03	4/29/04
Fort Worth	Bugs	3/3/04	9/1/04
	Pulse	8/3/03	8/28/04
	SU	9/5/03	3/1/04
Fujisawa	JGWC	10/1/03	4/1/04
Furukawa	LOTF	3/6/04	5/19/04
Galveston	Bugs	5/23/03	5/23/04
	SpaceSta	5/24/02	5/05
	YBS	12/25/03	4/29/04
Garden City	SAA	1/14/04	7/14/04
	SpaceSta	4/19/02	5/05
	SU	5/26/03	8/31/04
Garza Garcia	AJ	10/1/03	3/31/04
	SAA	1/9/04	7/9/04
Glasgow	Bugs	9/26/03	6/1/04
	Cyberwor	10/1/02	12/31/04
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	4/30/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/31/02	5/04
	YBS	12/25/03	3/12/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Hague	ALBT	9/1/03	10/31/04
	AR	2/17/04	5/27/04
	CDS	12/3/03	5/31/04
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
Halifax	Bugs	10/3/03	3/25/04
	IOTS	7/11/03	6/10/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	3/7/03	3/6/04
	YBS	12/25/03	4/29/04
Hamaoka	SU	10/1/03	3/31/04
Hampton	NASCAR	3/12/04	9/11/04
	OC	2/26/04	5/30/04
	SpaceSta	5/24/02	5/05
	SU	3/7/03	3/7/04
	YBS	12/25/03	4/29/04
Harrisburg	JGWC	10/1/03	4/1/04
	L&C	10/19/02	5/31/04
	SpaceSta	6/1/02	6/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
Hartford Crn	E3Dcc	8/1/03	5/31/04
Hastings	ALBT	3/1/04	9/13/04
	L&C	12/1/03	6/30/04
	OO	9/8/03	3/8/04
	SAA	12/1/03	6/7/04
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	CRA	2/1/04	7/31/04
	SU	10/1/03	4/1/04
Houston MNS	Alaska	9/3/03	9/30/04
	Bugs	3/12/04	9/2/04
	JGWC	10/24/03	3/23/04
	Kilimanj	3/12/04	6/7/04
	L&C	1/17/03	3/31/04
	OC	1/2/04	6/7/04
	Texas	1/6/04	
Houston Reg	NASCAR	3/12/04	9/11/04
Hull	Alaska	3/1/04	3/31/04
	CTPA	3/1/04	3/31/04
	OM	3/1/04	3/31/04
	YBS	12/25/03	4/29/04
Huntsville	DIS	5/1/01	4/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	9/1/04
Hutchinson	Bugs	6/12/03	3/11/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
	TBAA	6/1/02	5/31/04
Hyderabad	Apollo13	1/13/04	1/12/05
	BP	8/15/03	8/14/04
	Everest	6/03	5/04
Ichikawa	SE	4/1/03	3/31/04
Indianapolis Imx	MOTM	1/9/04	5/9/04
	NASCAR	3/12/04	9/11/04
	SAA	1/16/04	4/29/04
	SpaceSta	5/23/02	4/04
	YBS	12/25/03	4/04
Irvine Reg	NASCAR	3/12/04	9/11/04
Jackson MS	Solarmax	10/15/03	10/14/04
	TBAA	3/4/04	8/31/04
Jakarta	SE	11/25/03	11/25/04
Jersey City	VOTDS	9/23/03	3/24/04
Jupiter Crn	HB	9/1/03	5/31/04
Kagawa	AlienAdv	9/9/03	3/7/04
Kansas City Sci	MOE	3/18/04	9/7/04
	Pulse	12/26/03	5/27/04
	VOTDS	1/9/04	6/17/04
Kansas City Zoo	YBS	12/25/03	4/29/04
Kaohsiung	JGWC	1/4/04	5/31/04
	MOF	10/1/03	4/1/04
	SOSPI	1/1/04	11/30/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Katowice IT	SpaceSta	4/11/03	4/10/04

to theaters around the world.

"We are an Australian-owned company that leases two projectors from Imax Corporation, and that entitles us to stick them in buildings and call them IMAX theaters." Of about [235] IMAX theaters around the world, only 12 are owned and operated by the Imax Corporation itself, and that, Bretherton says, is only "to stop them from closing."

But affable as Bretherton is, this ain't no love-in. Why, oh why, don't we get more features screened here in IMAX? Where was *Matrix*? Where was *Star Wars*?

I'm foaming. I tell him what I tell every poor soul who's ever heard my IMAX rant. You screen *Star Wars* in IMAX and you'll pack the place out. Every nerd, geek, baby boomer, and child of the '70s will see it over and over. Same with the *Matrix* films. My God, to see Neo and 100 Agent Smiths on an IMAX screen? Whoa.

Bretherton agrees. "And you know what? We'd lose money. I am history."

It turns out it's all about bucks. The bottom line is the bottom line. These feature films would be a great experience, Bretherton says, but the numbers don't crunch. The Imax business model, he says, is such that the cost of screening features in Australia is prohibitive. The cost of feature prints — documentaries are US $20,000 (AUD$27,000) for 2D, US $40,000 for 3D — the royalties, fewer screenings because of the feature-length running time, only having one screen per city. Forget it. The overheads crush any hope of making money.

"I am better off showing a third-rate IMAX film than I am showing *The Matrix Revolutions* under the present (business) model. I would fill every house with *Matrix* fans, but only for a limited time."

Imax Corporation

Australia: Land Beyond Time

Galapagos

And he can only pick from films that are made available to him, he says. The *Matrix* films weren't, so that wasn't an option. *Star Wars*, however, was. He turned it down. Using *Star Wars* as an example, he demonstrates the lethal economics.

"With *Star Wars*, every nerdy fan would come. There's not that many, maybe 20,000 of them. So if I look at that model, OK, who else would come beyond the fan base? Who would come and see a film that they can see on DVD, that they can rent for AUD$2? Would they really pay AUD $15 (US$11) to see it?"

And that's $15 for a 140-minute film. In that time he could show three 40-minute IMAX documentaries. "To make it equal, I would actually need to charge AUD$45. But the royalty they ask for is double the royalty I normally pay. They want 50% for *Star Wars*. So to pay the extra royalty, I need to double the ticket price again. I need to charge AUD$90 for *Star Wars* for it to make sense for my business, compared to showing any one of these other films.

"Now, we all know nobody's going to pay $90 to see it. Even the hardcore fans would balk at that. Even at $45 it's still not realistic. We're a commercial business and it's got to make sense."

He may be a level-headed businessman, but Bretherton doesn't want to sound like a hard-hearted one. "It's not contempt for the fans, it's not that we don't think it's a good product, it's none of that. It's simply that we've got to run a business." (Indeed, IMAX theaters in Adelaide and Brisbane had to be closed because "they didn't make money.")

The reason for all the IMAX documentaries, Bretherton explains, is simply because IMAX films were meant to suit an educational museum environment.

Museums such as the Smithsonian's **National Air and Space Museum**, Chicago's **Museum of Science and Industry**, and the **Houston Museum of Natural Science** produce IMAX films.

But in the mid-1990s Imax Corporation, wanting a bigger slice of the movie market, planned to break out of the museum circuit and into multiplexes. For that to happen, multiplex product was needed, hence the DMR technology to blow *Matrix* and *Star Wars* up to IMAX size. With such films on offer, the idea was that hundreds of venues around the world would lease IMAX projectors and start screening IMAX features alongside regular multiplex fare.

This move is still in play, but its viability is in question. **Regal Cinemas** in the U.S. are valiantly pushing the cause. Disney had some success with the big-screen *Fantasia/2000*, but subsequent releases of *Beauty and the Beast* and *The Lion King* and were disappointing enough for them to pull the plug on an IMAX version of ***Aladdin***.

This runs counter to what one would have imagined. Surely *Attack of the Clones* in IMAX should have been packing them out.

"The global evidence indicates without

*(see **OUTSIDER** on page 8)*

*(from **OUTSIDER** on page 7)*

a doubt *Star Wars* in IMAX did not make a lot of money," says Bretherton. "It just about broke even for the distributor. It was not a commercial success. Not that many people went to see it as compared to ***Ghosts of the Abyss*** or ***Space Station***."

The trend is reflected locally. He shows me the figures, pointing to how well documentaries do compared to features. They seem to say that people just aren't drawn to features in IMAX the way they are drawn to ***Cirque de Soleil***, or ***T-Rex***, or *Space Station*, or *Ghosts of the Abyss*.

"I've put the challenge to Imax. 'Show me any one of your features where you have put in place a (business) model to make this work (financially).' There has been a deafening silence from Imax because I know what the answer is. They all got burnt badly with *Star Wars*."

And we know what that means. More 40-minute IMAX docus starring that damned lizard on that rock.

So, with one vision for the future of cinema nobbled by the tyrannies of the bottom line, I turned to another.

The Greatest Places

After decades of dodgy experimentation, the IMAX format has demonstrated that there is a 3D process that can actually work effectively when a filmmaker brings imagination and adventure to it. Ben Stassen of **nWave Pictures** in Belgium has done more than anyone to further the cause of 3D with his films *Encounter in the Third Dimension*, ***Haunted Castle***, and his new film, ***Misadventures in 3D***.

When I spoke to Stassen in mid-1999 about *Encounter*, he was full of beans about the potential of big-screen 3D cinema, with visions of 3D features he wanted to make. Today, he is still full of beans about 3D potential, but before he gets to spout clichés he said five years ago, I stop him.

This is the 21st century, I say. No more talk about what's going to happen in the future. This is the future. Enough with these demo show reels about how good 3D cinema can be (which is essentially what *Misadventures* is). Where are the 3D features Stassen was talking about in 1999? Why aren't we seeing them in IMAX? Why is he still talking about potential, potential, potential?

"I feel the same frustration," Stassen says. "I completely agree with you. The (IMAX theater) network hasn't expanded, and I feel completely shackled by where we stand. I'm done with it, actually."

Done with it?

"My next move is to keep on making 3D films. I'm going to keep making films that will play in IMAX, but I'm going to start making feature-length 3D films that we'll release both in 35mm (for screening in regular cinemas) and in IMAX.

"The core problem is that because the network hasn't expanded the way it should have expanded, considering how attractive the format is, we are still obliged to make films that are all things to all people," Stassen explains.

"You have to make a film that appeals to the education market so you please the kids, but you don't want to bore the parents and you don't want to kill the grandparents. It's like running a political campaign. It's insane. That's not how you make films.

"So in making a film like *Misadventures*, unfortunately there is a certain degree of calculation in what I do. I cannot go out and make my fun comedy and forget the education component. I have to have the education component. This is no way of making films, having to have all these things in there."

As a successful independent filmmaker and businessman, Stassen speaks frankly about the problems he sees with the way Imax has evolved. He describes the corporation's embracing of DMR films — the blow-ups of feature films to IMAX size — as "crazy," as "lacking vision" and as merely offering people "more of the same."

"So now there is complete confusion in the marketplace. The business model hasn't worked, unfortunately. Even though the giant screen experience is attracting a lot of spectators, the business model doesn't work because the cost of exhibition is just unacceptable. You can buy ten fully equipped Bentleys for the price of one projector. The price of one print is US $40,000, so the business model doesn't work.

"It's still my hope for the future that digital 3D comes to reality — not in ten years, but in three or four years. Again, I'm talking about the future," he apologizes. "I wish I were not. *Encounter* already pointed the way to where 3D cinema could be, and now, five years later, I'm still pointing the way! I'm sick and tired of doing that."

And it can't come soon enough for him. Stassen has already moved into venue development "out of frustration," opening five 3D digital theaters in the U.S., the latest in Minnesota.

He's also preparing his first big-screen 3D feature, an adaptation of Jules Verne's *Journey to the Centre of the Earth*. "It's a mind trip," he says. "I'm keeping the faith because it's a great format. I appreciate the fact that you're critical. At least you care."

Of course we do. What's at stake here is one of the most important issues of our time — better movies. Movies that don't star lizards sunning themselves on rocks.

Copyright 2004 by The Age. *Reprinted by permission. www.theage.com.au.*

Science Museum of Minnesota

Film	Theater	Open	Close
	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	2/28/05
	Hutchinson	6/1/02	5/31/04
	Jackson MS	3/4/04	8/31/04
Texas	Austin	5/3/03	
	Houston MNS	1/6/04	
TF	Oakland	3/15/03	3/14/04
	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
	Hague	6/27/03	5/31/04
Trex	Austin	10/11/03	3/12/04
	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Charlotte	2/13/04	10/15/04
	Cleveland	8/15/03	8/14/04
	Katowice IT	7/5/02	9/30/04
	London BFI	7/21/02	9/04
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Moscow	9/19/03	9/18/04
	Osaka Sun	3/25/04	6/30/04
	Prague IT	3/20/03	3/19/04
	Singapore GV	4/1/03	3/31/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TRF	Little Rock	10/6/03	4/5/04
TS	London SM	1/14/04	9/30/04
	Myrtle Beach	5/14/03	5/13/04
	Oklahoma City	7/11/03	3/4/04
	Portland	3/10/04	9/10/04
	San Diego RHF	2/13/04	8/3/04
	San Jose	6/27/03	6/9/04
	Singapore SC	3/15/04	9/15/04
	Sudbury	2/1/04	8/31/04
UGs	Amneville Gau	7/03	
	Roanoke	11/03	11/04
	Tokyo Mer	1/04	3/04
	Wuerzburg	7/1/02	12/04
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Copenhagen	2/15/04	10/15/04
	Jersey City	9/23/03	3/24/04
	Kansas City Sci	1/9/04	6/17/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04
	Norwalk	2/13/04	6/17/04
	Seattle PSC 2	9/16/03	3/10/04
	Syracuse	11/22/03	5/22/04
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	Berlin Disc	4/1/03	3/31/04
	Cocoa	7/1/02	6/30/04
	Katowice IT	3/1/04	8/31/04
	Milwaukee	12/19/03	6/30/04
	San Diego RHF	7/1/03	6/30/04
	Singapore SC	2/5/04	7/5/04
	Virginia Beach	1/1/04	3/31/04
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Taipei AM	7/19/03	7/18/04
YBS	Addison Mar	12/25/03	3/12/04
	Apple Valley Imx	12/25/03	4/04
	Cathedral City	12/25/03	4/29/04
	Charleston SC	12/25/03	4/29/04
	Chattanooga	12/25/03	4/29/04
	Chicago Imx	12/25/03	4/04
	Col Springs Cmk	12/25/03	3/12/04
	Columbus Mar	12/25/03	3/12/04
	Dallas Cmk	12/25/03	3/12/04
	Davenport	12/25/03	4/29/04
	Dearborn	12/25/03	4/29/04
	Dulles	12/25/03	4/29/04
	Duluth	12/25/03	4/29/04
	Fort Lauderdale	12/25/03	4/29/04
	Galveston	12/25/03	4/29/04
	Grand Rapids JLT	12/25/03	3/12/04
	Halifax	12/25/03	4/29/04
	Hampton	12/25/03	4/29/04
	Hull	12/25/03	4/29/04
	Indianapolis Imx	12/25/03	4/04
	Kansas City Zoo	12/25/03	4/29/04
	Lansing JLT	12/25/03	3/12/04
	Las Vegas Bre	12/25/03	3/12/04
	London ONT	12/25/03	4/29/04
	Los Angeles Loe	12/25/03	3/12/04
	Los Angeles NA	12/25/03	3/12/04
	Louisville	12/25/03	4/04
	Lubbock	12/25/03	4/29/04
	Mobile	12/25/03	4/29/04
	Myrtle Beach	12/25/03	4/04
	Norwalk	12/25/03	3/14/04
	Pittsburgh CSC	12/25/03	3/19/04
	Providence Imx	12/25/03	4/04
	Quebec	12/25/03	4/04
	Raleigh Exp	12/25/03	4/04
	Richmond SMV	12/25/03	4/23/04
	Rochester Cmk	12/25/03	3/12/04
	Sacramento Imx	12/25/03	4/04
	Saint Augustine	12/25/03	4/04
	San Antonio 2D	12/25/03	4/04
	San Francisco Loe	12/25/03	4/04
	San Jose	12/25/03	4/29/04
	Seattle PSC 2	12/25/03	4/04
	Spokane	12/25/03	4/04
	Tulsa Cmk	12/25/03	4/04
	Vancouver SW	12/25/03	4/04
	Victoria	12/25/03	4/04
	Washington NMNH	12/25/03	4/29/04
	West Nyack Imx	12/25/03	4/04
	Woodridge Cmk	12/25/03	3/12/04
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

March 2004 by Theater

Theater	Film	Open	Close
Addison Mar	NASCAR	3/12/04	9/11/04
	YBS	12/25/03	3/12/04
Aguascalientes	Dolphins	12/25/03	6/24/04
Alamogordo	ALBT	1/2/04	6/30/04
	AlienAdv	3/1/04	2/28/05
	OO	1/28/03	3/30/04
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	OO	10/1/03	3/30/04
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	Horses	3/1/03	9/1/04
	L5	3/1/03	9/1/04
	OW3D	4/19/03	4/18/04
	UGs	7/03	
Apple Valley Imx	HB	2/20/04	5/20/04
	Horses	7/1/03	4/1/04
	MOE	1/18/04	9/30/04
	NASCAR	3/12/04	9/11/04
	OW3D	12/24/03	12/31/04
	YBS	12/25/03	4/04
Athens Eug	Discov	1/17/04	1/16/05
Atlanta FMNH	JGWC	2/7/04	8/6/04
	Pulse	9/6/03	3/1/04
	Roar	12/6/03	5/16/04
Austin	CRA	1/17/04	5/14/04
	NASCAR	3/12/04	9/11/04
	Texas	5/3/03	
	Trex	10/11/03	3/12/04
Baltimore	JIAC	7/1/03	6/30/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	3/1/02	6/30/04
Barcelona	ALBT	11/27/03	5/31/04
	AlienAdv	4/1/03	4/30/04
	HaunCast	5/7/02	6/30/04
	MOE	5/1/03	12/31/04
	OO	5/1/03	4/30/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	TBAA	5/24/03	2/28/05
Beijing CSTM	MOE	4/28/02	4/25/04
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/04
	Cyberwor	11/16/00	12/04
	HaunCast	4/5/01	6/30/04
	OW3D	6/5/03	6/4/04
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	ALBT	12/1/02	
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	11/1/04
	Extreme	5/2/00	5/04
	GC	4/1/02	3/31/04
	HaunCast	4/5/01	6/30/04
	HH	4/1/02	3/31/04
	India	10/1/03	9/30/04
	Kilimanj	1/1/04	8/31/04
	MOE	4/1/02	3/31/04
	OW3D	6/12/03	6/11/04
	Whales	4/1/03	3/31/04
Birmingham AL	L&C	1/17/04	9/24/04
	NASCAR	3/12/04	10/17/04
	SpaceSta	5/19/03	5/18/04
	T40	9/27/03	3/19/04
Bogota	CV	11/28/03	9/28/04
	Dolphins	4/3/03	4/2/04
	JIAC	9/10/03	3/10/04
	MOE	12/4/03	6/30/04
Boise Reg	NASCAR	3/12/04	9/11/04
Boston MOS	India	1/17/04	7/17/04
	JGWC	10/3/03	4/2/04
	L&C	9/28/02	6/30/04
	MOE	6/16/01	6/30/04
Boston NEA	Bugs	9/9/03	6/30/04
	LW	12/6/01	12/6/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/11/03	9/10/04
	SpaceSta	5/1/02	4/04
	VOTDS	2/10/04	2/10/05
Bradford	Apollo13	3/1/04	3/22/04
	Bugs	7/9/03	4/3/04
	RSATM	3/13/04	4/30/04
Branson	CRA	3/15/03	3/15/04
	HB	3/12/04	4/18/04
	L&C	5/3/02	4/30/04
	NASCAR	3/12/04	9/11/04
	Ozarks	1/93	12/05
Bratislava	AllAcces	5/13/03	5/14/04
	HB	10/29/02	3/31/04

Film	Theater	Open	Close
	King of Prussia Reg	3/12/04	9/11/04
	Langley FP	3/12/04	9/11/04
	Lansing JLT	3/12/04	9/11/04
	Las Vegas Bre	3/12/04	9/11/04
	Las Vegas Imx	3/12/04	9/11/04
	Lincolnshire Reg	3/12/04	9/11/04
	Little Rock	3/12/04	9/11/04
	Los Angeles Loe	3/12/04	9/11/04
	Los Angeles NA	3/12/04	9/11/04
	Memphis Pink	3/12/04	12/25/04
	Mississauga FP	3/12/04	9/11/04
	Mobile	3/12/04	9/11/04
	Montreal FP	3/12/04	9/11/04
	Myrtle Beach	3/12/04	9/11/04
	Nashville Reg	3/12/04	9/11/04
	Natick JF	3/12/04	9/11/04
	New Orleans	3/12/04	9/11/04
	New Rochelle Reg	3/12/04	9/11/04
	New York Loe	3/12/04	9/11/04
	Ontario Reg	3/12/04	9/11/04
	Pittsburgh CSC	3/12/04	9/11/04
	Providence Imx	3/12/04	9/11/04
	Quebec	3/12/04	10/15/04
	Rochester Cmk	3/12/04	9/11/04
	Sacramento Imx	3/12/04	9/11/04
	Saint Augustine	3/12/04	9/11/04
	San Antonio 3D	3/12/04	9/11/04
	San Francisco Loe	3/12/04	9/11/04
	San Jose	3/12/04	9/11/04
	Seattle PSC 2	3/12/04	9/11/04
	Tallahassee	3/12/04	9/11/04
	Tampa Reg	3/12/04	9/11/04
	Tempe Imx	3/12/04	9/11/04
	Toronto FP	3/12/04	9/11/04
	Tulsa Cmk	3/12/04	9/11/04
	Valencia Reg	3/12/04	9/11/04
	Vancouver Imx	3/12/04	9/11/04
	Virginia Beach	3/12/04	9/11/04
	West Nyack Imx	3/12/04	9/11/04
	Woodbridge FP	3/12/04	9/11/04
	Woodridge Cmk	3/12/04	9/11/04
Niagara	Niagara	7/1/86	
OC	Cincinnati	1/23/04	4/18/04
	Dallas SP	9/26/03	5/28/04
	Hampton	2/26/04	5/30/04
	Houston MNS	1/2/04	6/7/04
	Nashville Reg	6/25/03	4/16/04
	Rochester Cmk	1/22/04	4/23/04
	Tempe Imx	2/1/04	5/15/04
OM	Hague	6/30/03	8/31/04
	Hull	3/1/04	3/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	
OO	Alamogordo	1/28/03	3/30/04
	Albuquerque	10/1/03	3/30/04
	Barcelona	5/1/03	4/30/04
	Calgary EC	12/26/03	3/30/04
	Hastings	9/8/03	3/8/04
	Lansing JLT	11/25/03	6/15/04
	Ota Gumma	4/26/03	3/30/04
	Poitiers Imax	2/7/04	4/3/04
	Rochester Cmk	11/1/03	4/23/04
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	9/30/04
	Tijuana	10/18/01	12/30/04
	Vancouver Imx	2/9/04	7/10/04
	Villahermosa	10/4/03	3/3/04
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	Amneville Gau	4/19/03	4/18/04
	Apple Valley Imx	12/24/03	12/31/04
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	9/10/04
	Bratislava	8/1/03	7/31/04
	Col Springs Cmk	6/20/03	6/19/04
	Dallas Cmk	2/1/04	8/1/04
	Las Vegas Imx	10/3/03	10/3/04

Film	Theater	Open	Close
	Melbourne WBS	2/1/04	1/31/05
	Moscow	9/19/03	9/18/04
	New Orleans	1/1/04	12/31/04
	San Antonio 3D	10/15/03	10/14/04
	Tempe Imx	1/14/04	12/31/04
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Atlanta FMNH	9/6/03	3/1/04
	Bratislava	11/1/03	11/1/04
	Calgary SC	9/26/03	4/1/04
	Columbus COSI	3/21/03	6/15/04
	Copenhagen	9/26/03	3/25/04
	Dearborn	11/1/03	3/30/04
	Fort Lauderdale	6/21/03	5/2/04
	Fort Worth	8/3/03	8/28/04
	Hague	2/1/04	5/1/04
	Kansas City Sci	12/26/03	5/27/04
	Louisville	3/19/04	9/30/04
	Phoenix	7/1/03	5/31/04
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	6/7/04
	Richmond SMV	1/10/04	6/4/04
	Rochester MSC	3/1/04	8/1/04
	Saint Augustine	2/15/04	7/15/04
	Shreveport	11/13/03	5/13/04
	Singapore DC	11/15/03	4/1/04
	Sioux Falls	9/27/03	3/21/04
	Stockholm	12/1/03	11/1/04
	Sydney WBS	10/20/03	4/20/04
	Tijuana	3/15/04	8/15/04
	Valencia Spn	7/1/03	7/1/04
Roar	Atlanta FMNH	12/6/03	5/16/04
RSATM	Bradford	3/13/04	4/30/04
SAA	Corsicana	11/1/03	5/31/04
	Dulles	12/15/03	6/15/04
	Edmonton Ody	2/14/03	6/28/04
	Garden City	1/14/04	7/14/04
	Garza Garcia	1/9/04	7/9/04
	Hastings	12/1/03	6/7/04
	Indianapolis Imx	1/16/04	4/29/04
	Lehi	11/1/03	4/1/04
	Melbourne WBS	10/25/01	4/04
	Mobile	1/9/04	6/30/04
	Paris Geo	10/23/02	6/30/04
	Penrith	3/8/02	3/04
	Sydney WBS	10/25/01	4/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
	West Nyack Imx	1/21/04	4/29/04
SC	Duluth	1/9/04	4/9/04
SE	Ichikawa	4/1/03	3/31/04
	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
SI	Xalapa	2/20/04	7/20/04
Skydance	Tokorozawa	12/15/03	7/30/04
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Detroit	1/1/04	12/31/04
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Melbourne WBS	3/18/04	3/18/05
	Paris Geo	3/29/04	10/1/04
	Sydney WBS	3/18/04	3/17/05
	Taipei AM	3/1/01	6/30/04
SOSPI	Kaohsiung	1/1/04	11/30/04
	Lehi	12/1/03	5/31/04
	London SM	3/10/03	3/31/04
	Natick JF	1/30/03	6/30/04
	Sakai FCSC	9/6/03	3/31/04
	Vienna LFC	3/8/04	3/19/04
SpaceSta	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05

Film	Theater	Open	Close
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Birmingham AL	5/19/03	5/18/04
	Boston NEA	5/1/02	4/04
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Charlotte	10/24/03	5/18/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Dearborn	7/7/03	3/31/04
	Denver MNS	9/1/02	3/31/04
	Durban ISA	1/16/04	1/15/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Grand Rapids JLT	5/31/02	5/04
	Halifax	3/7/03	3/6/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis Imx	5/23/02	4/04
	Katowice IT	4/11/03	4/10/04
	Kitakyushu	3/18/03	3/31/04
	KSC 2	4/19/02	4/18/04
	Kuwait City	10/1/02	6/30/04
	Langley FP	4/26/02	4/05
	Las Vegas Imx	4/19/02	4/18/04
	Leon Exp	12/1/03	5/31/04
	London BFI	4/27/02	4/26/04
	London SM	5/28/02	4/04
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Melbourne WBS	4/19/02	4/04
	Osaka Sun	4/19/02	4/04
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Prague IT	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	3/13/04	6/4/04
	Sacramento Imx	5/1/02	4/04
	Salt Lake City CP	4/12/03	4/12/04
	Seattle PSC 2	5/17/02	5/04
	Shanghai 3D	12/12/03	12/11/04
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Sydney WBS	4/19/02	4/04
	Tempe Imx	5/1/02	4/04
	Tokyo Mer	4/25/02	4/04
	Vancouver Imx	4/19/02	4/18/04
	Warsaw IT	9/1/02	9/30/04
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/05
SU	Corpus Christi	8/29/03	5/1/04
	Dayton	9/27/02	
	Dulles	12/15/03	
	Fort Worth	9/5/03	3/1/04
	Garden City	5/26/03	8/31/04
	Hamaoka	10/1/03	3/31/04
	Hampton	3/7/03	3/7/04
	Hong Kong	10/1/03	4/1/04
	Huntsville	3/1/03	9/1/04
	Hutchinson	9/27/02	
	Kurume	12/1/03	3/31/04
	Lelystad	3/1/04	2/14/05
	London ONT	5/1/03	3/31/04
	Mexico City Pap	2/1/04	2/10/05
	Munich	3/1/03	
	Pensacola	3/26/04	9/30/04
	Sakai FCSC	9/13/03	4/4/04
	Tulsa Cmk	1/9/04	3/1/04
SupeSpee	Coomera	7/1/03	7/1/04
	Taipei AM	1/15/04	1/14/05
T40	Birmingham AL	9/27/03	3/19/04

Shooting *Mystery of the Nile*

Orbita Max (2)

Llompart (at camera) and Brad Ohlund filming at the Meroe pyramids in the Sudan.

*(from **NILE** page 1)*

travelers had passionately tracked the source of the Nile as far as its distant source in Uganda (the White Nile), but disregarded the waters which came from the Ethiopian plain, the Blue Nile, which, with the monsoons, provides over 80% of the Nile's total volume. Upon reaching the coast of Egypt, the river has covered more than 3,000 miles through narrow gorges, meanders, and deserts.

For me, returning to the Blue Nile to create an LF film meant reliving a passionate history I have with Africa. Although this time, I must confess, I did not have as much time to savor the wonders of the countryside and its people as when I went with a much smaller television crew. More than 35 people helped us shoot our LF film, laden down with seven tons of equipment, including four 15/70 cameras, lighting gear, a helicopter, and the SpaceCam rig.

We shared a feeling of great faith in our film as we faced the logistical and technical difficulties involved in such a project. Perhaps the worst was the delay to the start of filming caused by Ethiopian Customs who demanded a millionaire's ransom in local currency as a deposit (which later we could not convert into dollars or any other recognized exchange currency).

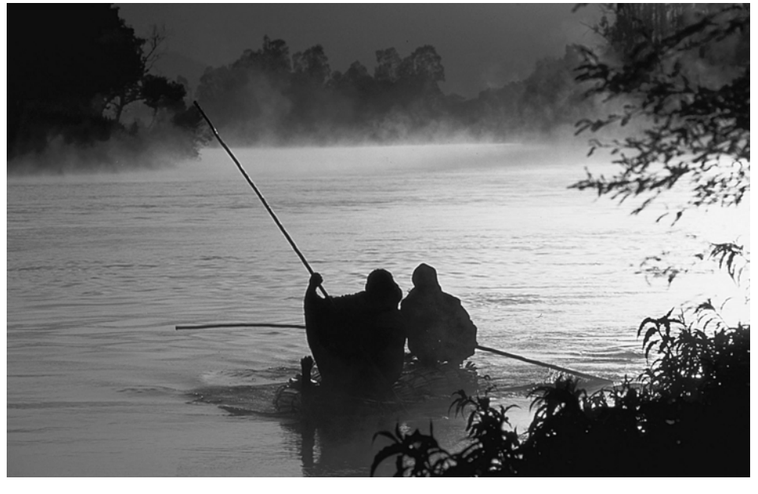
We also suffered constant problems with the helicopter, including a failed engine, and in Ethiopia had some minor troubles with the SpaceCam. In the middle of all this, we had to deal with permits that were useless, prices that rose exorbitantly, and the usual organizational chaos found in countries on the fringes of our world and our rules.

On the other hand, in Egypt, where they have a lot of experience with foreign film production, most of the problems arose from the complex bureaucracy and the financial benefits the country derives from filming permits. Egypt imposes strict security measures to protect foreigners against acts of terrorism, but that also can hamper filming, as you must travel everywhere in military convoy.

Despite the difficulties and setbacks, the experience was marvelous. Ethiopia is beautiful in a way few other countries are, and Ethiopians are the friendliest, most helpful people I have ever met. The extreme poverty in which the majority of its 60 million inhabitants survive (life expectancy is about 45 and there is only one hospital bed for every 3,000 people) is in stark contrast to their friendliness and generosity. Our film sets attracted hundreds of young and elderly people alike who roared with laughter as the *faranji* (foreigners) acted out their madness in front of a camera. Perhaps they saw that the Spaniards and Americans who traveled in their trucks, navigated their river in boats, descended precipices with ropes, chased each other in a helicopter, and filmed it all with huge cameras, were a gang of friendly, extravagant beings. At the end of our filming, despite the fatigue and troubles, we all felt a great sadness at leaving Ethiopia's Lake Tana and the people who had become good friends. We will always remember the river guides, specialists, and collaborators who helped us in Ethiopia.

We went on to Aswan with our batteries recharged (literally and figuratively) and a great desire to get the best out of the next locations. And I think we achieved it. Filming in Abu Simbel was fantastic. I saw for myself the enormous talent and professionalism of our director of photography, **Reed Smoot**, from whom I learned much about cinema. In Luxor and Cairo, **Brad**

*(See **NILE** on page 11)*



GSTA Study on Viewer Intentions

*(from **STUDY** on page 1)*

Both the studies were conducted and analyzed on a macro level, with an eye toward reporting findings in aggregate across the general population in markets with giant-screen theaters.

Two of the major findings are:

- Film enjoyment is the top factor influencing interest in, and enjoyment of, the giant-screen experience.
- Enjoyment of the giant-screen experience is the best indicator of future visitation.

To be Educated or Entertained—or Both?

In the 25-minute online questionnaire, viewer respondents were asked:

Prior to seeing this film, which of the following phrases BEST describes your reason for wanting to see this particular film?

1. The film seemed designed primarily to educate viewers
2. The film seemed designed primarily to entertain viewers
3. The film seemed to be equal parts education and entertainment
4. Don't know

Viewers also were asked to rate their overall enjoyment of the films they saw on a 10-point scale, with 10 meaning they loved the film and 1 meaning they hated the film.

Summarizing the results, **Doug Keith**, vice president of media and entertainment research for TNS Intersearch, said, "The desire to be educated vs. entertained varies only slightly as viewers age. The under-35 segment is slightly more disposed to entertaining content, while those ages 35 and older gravitate more towards films that both educate and entertain. With regard to gender, though, the differences are insignificant." (*See table below.*)

Keith continued, "Overall, the education vs. entertainment issue would seem to be settled rather easily, as about two-thirds of respondents (65%) said that they wanted to see a particular film because it seemed to be equal parts education and entertainment. However, the small but important interest groups of 'primarily education' (12%) and 'primarily entertainment' (16%) appear to be having different experiences than the majority who are looking to learn and be entertained."

Keith explained, "Respondents who chose the film because they thought they would be educated seemed to be disappointed, as only one-third (33%) thoroughly enjoyed the film they saw (rating it a 9 or 10). Those who thought the film would be entertaining were significantly more likely to enjoy the film they saw (43% rating it a 9 or 10) than the viewers expecting to be educated. However, respondents who wanted a film that would both educate and entertain were the most satisfied: 53% rated their enjoyment of the film a 9 or 10, which was significantly higher than both the 'primarily educate' and 'primarily entertain' groups."

"Film enjoyment" is the #1 component of enjoyment of the giant-screen experience.

"Experience enjoyment" is the best predictor of future visitation.

Other portions of the study indicated that "film enjoyment" is the number-one component of enjoyment of the giant-screen experience and that "experience enjoyment" is the best predictor of future visitation. In light of this, evaluating experience ratings of the three types of viewer — educate/entertain, primarily educate, and primarily entertain — is critical.

Experience ratings were collected with the following question:

"How would you rate the overall experience of seeing the film in this theater, including the size of the screen, the sound system, the picture clarity, and the 3D effects (if any)?" (The same 10-point scale was used.)

Keith summarized, "The overall experience was also significantly better for those who wanted to see a film that would both entertain and educate: 70% of this group rated the experience a 9 or 10 vs. 59% who wanted a film that would educate and 60% who wanted a film that would entertain."

What Does This Mean?

Members of the giant-screen industry have control over many factors that influence viewers' expectations of individual films as educational, entertaining, or both. These include: how the giant-screen experience is positioned; how each giant-screen theater is positioned; which films are produced; which are booked in each theater; and the ways in which individual films are described in marketing campaigns.

In each market, the positioning of the giant-screen experience and of each giant-screen theater are inextricably tied to each other and are based on many theater-specific issues, including location, affiliated attractions (or the lack thereof), competition, and corporate or institutional mission.

In deciding how to promote the giant-screen experience generally and their theater specifically, theater staff members must understand the relationship between theater positioning and viewers' desires to see films because they are educational, entertaining, or both.

"A significantly higher proportion of commercial visitors chose a film because they thought it would primarily entertain (30% vs. 17% for institutional visitors)," said Keith. "Institutional visitors, however,

Table 1		Age				Gender	
Wanted film that would:	TOTAL	16-24	25-34	35-49	50+	Male	Female
Educate	12%	14%	10%	12%	13%	12%	12%
Entertain	16%	20%	22%	16%	16%	19%	17%
Both	65%	61%	62%	67%	68%	63%	67%

Film	Theater	Open	Close
	Sinsheim	3/10/01	12/31/04
GC	Berlin Disc	4/1/02	3/31/04
	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Killeen	1/19/04	7/19/04
	Parker	2/1/04	2/1/05
	Sacramento Imx	3/1/03	6/30/04
	Singapore SC	2/5/04	7/5/04
	Tianjin	2/1/03	4/30/04
GF	Toronto OP	10/11/03	4/30/04
GN	Winnipeg Imx	11/28/03	3/31/04
	Zion	3/04	6/04
GOTA	Tampa MOSI	10/4/03	4/1/04
GP	Nuremberg	10/2/03	3/31/04
HaunCast	Barcelona	5/7/02	6/30/04
	Berlin CS	4/5/01	6/30/04
	Berlin Disc	4/5/01	6/30/04
	Goteborg	4/15/03	4/30/04
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	3/31/04
	Madrid	6/12/02	6/30/04
	Malta	7/26/03	8/31/04
	Melbourne WBS	9/13/01	8/04
	Moscow	1/1/04	11/30/04
	New Orleans	1/9/04	11/30/04
	Nuremberg	5/28/03	5/31/04
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tempe Imx	9/24/03	8/31/04
	Vienna LFC	3/26/04	2/26/05
HB	Alexandria	10/1/03	9/30/04
	Apple Valley Imx	2/20/04	5/20/04
	Branson	3/12/04	4/18/04
	Bratislava	10/29/02	3/31/04
	Denver MNS	9/1/02	9/30/04
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Jupiter Crn	9/1/03	5/31/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Melbourne WBS	10/7/02	3/31/04
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	6/30/04
	Nuremberg	7/4/02	6/30/04
	Palma de Mallorca	1/1/04	6/30/04
	Philadelphia	4/11/03	4/30/04
	Pitea	10/25/03	9/30/04
	Sacramento Imx	1/16/04	5/21/04
	Saint Louis SC	2/20/04	6/30/04
	Sioux Falls	1/31/04	5/28/04
	Speyer Dome	6/6/02	3/31/04
	Spokane	3/15/04	6/30/04
	Stockholm	11/30/01	12/31/04
	Sydney WBS	7/22/02	3/31/04
	Toronto OSC	10/12/01	6/30/04
	Victoria	3/8/04	10/31/04
HCBTD	San Simeon	8/17/96	
HD	Tsuruga	1/1/04	3/31/04
HH	Berlin Disc	4/1/02	3/31/04
Horses	Amneville Gau	3/1/03	9/1/04
	Apple Valley Imx	7/1/03	4/1/04
	Paris Geo	4/1/03	3/31/04
	Tsuruga	1/1/04	3/31/04
India	Berlin Disc	10/1/03	9/30/04
	Boston MOS	1/17/04	7/17/04
	Calgary EC	9/12/03	3/04
	Calgary SC	12/1/03	5/04
	Coomera	12/1/03	12/26/04
	Menlyn ISA	9/17/03	3/04
	Mobile	9/1/03	3/1/04
	New York AMNH	10/11/03	4/30/04
	Paris Geo	10/22/03	4/21/04
	Raleigh Exp	2/27/04	10/28/04
	Regina	10/5/03	4/04
	Toronto OP	5/1/03	12/31/04
	Vienna LFC	10/1/03	4/4/04
IOTS	Halifax	7/11/03	6/10/04
	Syracuse	1/31/04	6/30/04
	Townsville	7/19/02	7/18/04
ITD	Bremen	12/19/03	12/18/04
	Prague IT	3/20/03	3/19/04
JGWC	Atlanta FMNH	2/7/04	8/6/04
	Boston MOS	10/3/03	4/2/04
	Chicago MSI	10/10/03	4/9/04
	Fujisawa	10/1/03	4/1/04
	Harrisburg	10/1/03	4/1/04
	Houston MNS	10/24/03	3/23/04
	Kaohsiung	1/4/04	5/31/04
	London ONT	6/1/03	6/30/04
	Lucerne	3/1/04	3/1/05
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Orlando SC	2/14/04	8/13/04
	Philadelphia	9/13/03	3/12/04
	Pittsburgh CSC	10/17/03	6/30/04
	Portland	10/17/03	4/16/04
	Vancouver SW	11/7/03	5/6/04
	Washington NMNH	10/10/03	4/9/04
JIAC	Baltimore	7/1/03	6/30/04
	Bogota	9/10/03	3/10/04
	Omaha	3/1/04	8/1/04
	Pitea	9/15/03	9/14/04
Kilimanj	Berlin Disc	1/1/04	8/31/04
	Edmonton Ody	10/10/03	9/6/04
	Houston MNS	3/12/04	6/7/04
	Philadelphia	1/23/04	3/31/04
	Phoenix	2/1/04	9/5/04
	San Antonio 2D	1/23/04	5/30/04
L&C	Birmingham AL	1/17/04	9/24/04
	Boston MOS	9/28/02	6/30/04
	Branson	5/3/02	4/30/04
	Cedar Rapids	11/1/03	4/30/04
	Charleston SC	10/1/03	3/31/04
	Charlotte	10/1/03	3/31/04
	Chicago MSI	2/13/04	10/15/04
	Cincinnati	10/1/03	3/31/04
	Cleveland	2/28/04	8/31/04
	Corpus Christi	1/1/03	9/4/04
	Dearborn	5/1/02	3/11/04
	Denver MNS	10/1/03	3/31/04
	Fort Lauderdale	9/26/03	9/25/04
	Harrisburg	10/19/02	5/31/04
	Hastings	12/1/03	6/30/04
	Houston MNS	1/17/03	3/31/04
	Lansing JLT	11/25/03	6/30/04
	Louisville	10/4/03	3/15/04
	Milwaukee	10/1/02	3/31/04
	New Orleans	1/1/03	3/11/04
	Oakland	6/1/03	5/31/04
	Oklahoma City	10/15/03	7/8/04
	Pittsburgh CSC	6/20/03	6/04
	Providence Imx	1/1/04	7/4/04
	Raleigh Exp	10/3/03	5/27/04
	Richmond SMV	4/5/03	6/30/04
	Roanoke	10/1/03	5/31/04
	Rochester MSC	7/1/03	7/31/04
	Sacramento Imx	2/2/04	8/1/04
	Saint Louis SC	9/26/03	5/31/04
	San Diego RHF	8/2/02	6/04
	San Jose	10/1/03	10/31/05
	Seattle PSC 1	9/2/02	6/30/04
	Sioux Falls	1/31/04	10/1/04
	Spokane	3/15/03	10/31/04
	Tampa MOSI	7/25/03	4/30/04
	Yellowstone	6/15/02	10/15/04
L5	Amneville Gau	3/1/03	9/1/04
	Madrid	6/25/03	6/24/04
LOLL	Loch Lomond	7/24/02	
LOTF	Chiba City	3/26/04	3/28/05
	Furukawa	3/6/04	5/19/04
LS	Laie	5/1/01	
	London ONT	9/1/03	2/05
	Lucerne	5/1/03	5/6/04
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	12/6/04
	Myrtle Beach	5/1/02	5/1/04
	New York AMNH	10/1/03	
	Phoenix	6/1/01	4/15/04
	Quebec	9/9/03	4/9/04
	Richmond SMV	4/15/02	6/30/04
M3D	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
MatrxRev	Tallahassee	1/1/04	3/1/04
MOE	Apple Valley Imx	1/18/04	9/30/04
	Barcelona	5/1/03	12/31/04
	Beijing CSTM	4/28/02	4/25/04
	Berlin Disc	4/1/02	3/31/04
	Bogota	12/4/03	6/30/04
	Boston MOS	6/16/01	6/30/04
	Cocoa	4/16/03	6/30/04
	Davenport	9/5/03	6/30/04
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Kansas City Sci	3/18/04	9/7/04
	Krakow IT	11/1/03	4/30/04
	Madrid	5/1/03	12/31/04
	Malta	4/15/03	4/14/04
	Manchester UCI	7/1/02	6/04
	Milwaukee	3/28/04	8/8/04
	Oakland	1/1/02	6/04
	Penrith	7/4/03	7/3/04
	Portland	11/2/01	6/04
	Roanoke	3/5/04	6/4/04
	San Diego RHF	11/1/01	6/04
	Sioux Falls	12/1/03	1/31/05
	Speyer Imax	2/1/01	6/04
	Sydney WBS	10/1/02	12/31/04
	Tallahassee	9/6/03	12/31/04
	Warsaw IT	12/1/03	6/10/04
MOF	Calgary EC	12/26/03	4/25/04
	Kaohsiung	10/1/03	4/1/04
	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Indianapolis Imx	1/9/04	5/9/04
	Kuala Lumpur NP	12/15/03	12/31/04
NASCAR	Addison Mar	3/12/04	9/11/04
	Apple Valley Imx	3/12/04	9/11/04
	Austin	3/12/04	9/11/04
	Baltimore	3/12/04	9/11/04
	Birmingham AL	3/12/04	10/17/04
	Boise Reg	3/12/04	9/11/04
	Boston NEA	3/12/04	9/11/04
	Branson	3/12/04	9/11/04
	Buffalo Reg	3/12/04	9/11/04
	Buford Reg	3/12/04	9/11/04
	Calgary FP	3/12/04	9/11/04
	Charleston SC	3/12/04	9/11/04
	Charlotte	3/12/04	9/11/04
	Chicago Imx	3/12/04	9/11/04
	Col Springs Cmk	3/12/04	9/11/04
	Columbus Mar	3/12/04	9/11/04
	Dallas Cmk	3/12/04	9/11/04
	Davenport	3/12/04	9/11/04
	Dearborn	3/12/04	9/11/04
	Denver CC Reg	3/12/04	9/11/04
	Dublin Reg	3/12/04	9/11/04
	Dulles	3/12/04	9/11/04
	Duluth	3/24/04	9/24/04
	Edmonton FP	3/12/04	9/11/04
	Fort Lauderdale	3/12/04	9/11/04
	Grand Rapids JLT	3/12/04	9/11/04
	Halifax	3/12/04	9/11/04
	Hampton	3/12/04	9/11/04
	Houston Reg	3/12/04	9/11/04
	Huntsville	3/12/04	9/11/04
	Hutchinson	3/12/04	9/11/04
	Indianapolis Imx	3/12/04	9/11/04
	Irvine Reg	3/12/04	9/11/04

Bookings: March 2004 by Film

779 bookings of 106 films in 271 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
	Moscow	4/4/03	4/2/04
	Prague IT	3/20/03	3/19/04
	Seoul	12/15/03	7/15/04
	Tallahassee	1/1/04	6/30/04
Africa	Parker	8/29/03	8/29/04
	Poitiers Omni	2/10/04	3/31/04
	Saint Paul	3/18/04	4/18/04
AJ	Calgary SC	9/26/03	6/18/04
	Cincinnati	2/28/04	5/28/04
	Garza Garcia	10/1/03	3/31/04
	Kuwait City	11/21/03	5/21/04
	Taichung ST	1/1/04	12/31/04
	Tijuana	10/4/03	4/1/04
	Woodridge Cmk	3/12/04	6/17/04
Alamo	San Antonio 2D		
Alaska	Cathedral City	1/9/04	5/9/04
	Houston MNS	9/3/03	9/30/04
	Hull	3/1/04	3/31/04
	Lucerne	2/2/02	6/30/04
	Myrtle Beach	4/1/03	4/1/04
	Nuremberg	1/1/04	6/30/04
	Oulu	5/1/03	4/30/04
	Saint Paul	3/18/04	4/18/04
ALBT	Alamogordo	1/2/04	6/30/04
	Barcelona	11/27/03	5/31/04
	Berlin Disc	12/1/02	
	Cedar Rapids	8/1/03	3/31/04
	Hague	9/1/03	10/31/04
	Hastings	3/1/04	9/13/04
	Lucerne	2/6/04	8/6/04
	Memphis Pink	3/6/04	11/14/04
	Pitea	2/1/04	1/31/05
	San Diego RHF	11/14/03	3/31/04
	Speyer Imax	9/18/03	5/18/04
	Stockholm	9/20/02	9/30/04
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	4/1/03	4/30/04
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Kagawa	9/9/03	3/7/04
	Kitakyushu	12/1/03	3/31/04
	Madrid	3/26/03	3/31/04
	Manchester UCI	7/25/03	8/1/04
	Warsaw IT	3/19/04	3/31/05
AllAcces	Bratislava	5/13/03	5/14/04
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	Hibbing	9/1/03	8/30/04
	Toronto OP	4/1/03	3/31/04
Apollo13	Bradford	3/1/04	3/22/04
	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
	London ONT	2/6/04	5/5/04
	Mumbai	10/1/03	9/30/04
	Shanghai PC	2/20/04	
	Singapore GV	1/1/04	7/31/04
AR	Columbus COSI	12/26/03	6/1/04
	Dallas SP	11/28/03	5/28/04
	Dulles	12/15/03	9/30/04
	Hague	2/17/04	5/27/04
	Melbourne WBS	10/23/03	5/23/04
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	San Diego RHF	1/17/04	4/20/04
	Sandy	4/18/03	4/15/04
	Sydney WBS	4/1/03	4/30/04
ATSOT	Goteborg	10/2/01	10/04
	Munich	1/10/02	5/31/04
	Natick JF	8/22/03	5/31/04
	Nuremberg	12/22/01	12/31/04
	Vienna LFC	10/3/03	10/31/04
Bears	Columbus COSI	10/4/03	4/04
	Regina	9/1/03	3/1/04
	Saint Félicien	7/1/03	5/1/04
	Sydney WBS	2/1/03	4/1/04
	Vantaa	9/1/03	11/3/04
	Yellowstone	6/1/02	
Beavers	Los Angeles CSC	7/1/03	7/1/04
	Milwaukee	11/28/03	3/25/04
	Salt Lake City CP	4/11/03	3/31/04
	Taipei MCRC	7/1/03	12/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	10/9/03	10/8/04
	Tallahassee	8/15/03	5/31/04
Bugs	Berlin Disc	10/18/03	11/1/04
	Boston NEA	9/9/03	6/30/04
	Bradford	7/9/03	4/3/04
	Bristol	3/18/03	3/18/05
	Charleston WV	3/24/04	6/30/04
	Chattanooga	3/1/04	6/1/04
	Fort Worth	3/3/04	9/1/04
	Galveston	5/23/03	5/23/04
	Glasgow	9/26/03	6/1/04
	Halifax	10/3/03	3/25/04
	Houston MNS	3/12/04	9/2/04
	Hutchinson	6/12/03	3/11/04
	London BFI	10/3/03	4/3/04
	London SM	10/3/03	4/3/05
	Lubbock	2/13/04	8/13/04
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	10/10/04
	Munich	11/1/03	1/1/05
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/05
	Nuremberg	11/1/03	11/1/04
	Oklahoma City	3/5/04	10/14/04
	Philadelphia	1/2/04	7/1/04
	Quebec	5/16/03	5/1/04
	Salt Lake City CP	7/24/03	7/24/04
	San Antonio 3D	1/9/04	5/30/04
	San Diego RHF	8/8/03	6/1/04
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	12/27/03	12/1/04
	Shreveport	3/13/04	11/13/04
	Singapore DC	10/19/03	3/31/04
	Singapore SC	10/19/03	3/19/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/05
	Victoria	11/14/03	5/1/04
	Washington NMNH	3/14/03	3/11/05
CDS	**Berlin CS**	1/21/00	12/31/04
	Fort Lauderdale	10/5/02	7/31/04
	Hague	12/3/03	5/31/04
CRA	Austin	1/17/04	5/14/04
	Branson	3/15/03	3/15/04
	Charleston SC	2/1/04	9/5/04
	Chattanooga	9/3/03	5/3/04
	Columbus COSI	1/1/04	9/1/04
	Davenport	3/20/04	11/30/04
	Denver MNS	1/1/04	
	Detroit	7/5/03	3/5/04
	Edmonton Ody	2/1/04	10/31/04
	Hong Kong	2/1/04	7/31/04
	Los Angeles CSC	1/30/04	8/22/04
	Memphis Pink	6/28/03	3/5/04
	Munich	4/1/03	3/31/04
	Myrtle Beach	6/1/03	3/15/04
	Providence Imx	6/30/03	3/1/04
	Saint Augustine	1/10/04	6/30/04
	Seattle PSC 1	3/10/04	9/10/04
	Sydney WBS	2/15/04	7/5/04
	Toronto OSC	10/17/03	3/31/05
	Vienna LFC	1/9/04	4/9/04
CTPA	Bangkok	6/20/03	6/20/04
	Hull	3/1/04	3/31/04
	Menlyn ISA	1/30/04	1/29/05
	Sudbury	5/5/03	6/30/04
	Sydney WBS	3/14/02	3/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Singapore GV	4/1/03	
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
DIS	Huntsville	5/1/01	4/04
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Aguascalientes	12/25/03	6/24/04
	Bogota	4/3/03	4/2/04
	Cedar Rapids	3/1/04	10/18/04
	Karlshamn	9/15/03	2/05
	Laie	5/1/01	
	Mumbai	3/1/04	2/28/05
	Pitea	5/15/03	5/04
	Washington NMNH	3/11/04	9/30/04
E3D	Madrid	10/26/00	3/31/04
	Malta	3/1/02	7/04
	Mexico City Pap	2/1/04	9/30/04
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	6/30/04
	Sinsheim	5/16/03	3/31/04
E3Dcc	Hartford Crn	8/1/03	5/31/04
	Karlshamn	2/1/04	3/1/05
	Syracuse	9/14/02	3/31/04
EMSH	Castle Rock	3/92	
Everest	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	Las Vegas Imx	11/17/03	5/6/04
	Pensacola	12/26/03	3/25/04
	Singapore GV	9/15/03	9/15/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Berlin Disc	5/2/00	5/04
	Guayaquil	10/31/03	10/30/04
	Moscow	4/4/03	4/4/04
	Nuremberg	12/22/01	12/31/04
	Speyer Imax	2/8/02	3/31/04
FEOC	Tijuana	10/25/03	
FOK	Kuwait City	4/17/00	4/16/04
Galapago	Bangkok	3/1/02	6/30/04
	Charleston SC	9/1/03	3/1/04
	Chicago Imx	1/19/04	4/30/04
	Guayaquil	11/15/03	11/15/04
	Krakow IT	4/11/03	4/10/04
	London ONT	2/1/04	3/31/04

were significantly more likely to want a film that was equal parts education and entertainment (66% vs. 57% for commercial visitors). Only a small minority of visitors to either setting (less than 15%) wanted a film that would primarily educate viewers."

The lower film and experience enjoyment ratings of viewers who want to see films that "primarily entertain" or "primarily educate" may be tied to one factor: theaters that have been positioned in these ways don't have film product to support their positioning.

Most giant-screen filmmakers are still producing cross-over films designed to appeal to all giant-screen venues, and this will continue, because it amortizes their production costs over the largest possible theater base. Producers designing films purely to entertain, while more prevalent with the entrance of Disney in the giant-screen arena, is still rare. The relatively small volume of 3D production has burned theater marketers who positioned 3D as the ultimate giant-screen experience.

And while no filmmaker would set out to make a film that is educational and *not* entertaining, the typical 40-minute giant-screen film can't pack in enough information to compete with the expectations of viewers who regularly watch the Discovery Channel, the History Channel or PBS' *Nova*.

For these reasons, education-specific positioning is not a viable option. And until more films are available to support entertainment-specific positioning, neither is the entertainment-only position. So theater programmers will satisfy and keep more viewers by promoting the giant-screen experience *in general* and positioning their theaters as places to learn *and* have fun, backing that position up with their film choices.

Accurate Marketing

While the selection of appropriate films is key, so is truthful marketing. Too often, theater marketers promote films inaccurately. To use two WGBH films as examples, ***Island of the Sharks***, a beautiful, mellow, natural history film was in some locations marketed as comparable to *Jaws*, and some campaigns for ***Shackleton's Antarctic Adventure*** played up the fact that Shackleton's men had to eat their beloved sled dogs to survive. Both campaigns misled viewers, since there was no carnage in either giant-screen film — no great white sharks in *Island of the Sharks*, and no references to the death of the dogs in *Shackleton*. As a result, viewers were disappointed, if not angry.

With the results of the GSTA's viewer and general population studies as a baseline, filmmakers, distributors, theater programmers, and theater marketers should evaluate their choices about the topics, titles, and content of future films; the positioning of individual theaters and the giant-screen experience; the films booked; and the national, regional, and local marketing campaigns developed to promote films. All of these factors influence the perceptions that current and potential viewers have of the films available to them. If films are well made and accurately promoted, viewers' expectations will be met, and they will keep coming back.

Mary Kaye Kennedy is director of marketing and distribution, giant-screen films, for WGBH Enterprises and chair of the GSTA's Consumer Research Work Team, which was responsible for coordinating the GSTA's Viewer and General Population Studies. She can be reached at mary_kaye_kennedy@wgbh.org.

The results of the GSTA's 2003 Worldwide Viewer and Nonviewer Research Programs are available in a comprehensive 150-page report for sale through the GSTA. To order, e-mail tori@giantscreentheater.com.

*(from **NILE** on page 9)*

Ohlund and **Jack Tankard** improvised some magnificent action sequences, including welcoming dances after a balloon trip over the Valley of the Kings. Our expedition team, comprised of geophysicist **Pasquale Scaturro**, journalist **Saskia Lange**, photographer **Michel L'Huillier**, hydrologist **Mohammed Megahed**, archaeologist **Myriam Seco**, and kayaker **Gordon Brown**, felt increasingly comfortable and participated more and more, reducing the pressure on line producer **Mark Krenzien** and me at the start of filming.

The third phase of the shooting, in the Sudan over ten days in February 2004, went smoothly, with no snags. We might have expected difficulties in a country that gets a lot of bad press in Europe and the U.S., but it didn't go that way. We got all the shots we had planned, and the contact with the locals was great.

Furthermore, nearly all the Sudanese media attended the press conference we organized at the American Embassy. Pasquale Scaturro and Gordon Brown spoke about their experiences on the expedition, from its beginning in Ethiopia to their arrival in Khartoum.

We left the Sudan with powerful footage, including Sufi religious dances, mud brick factories on the banks of the Nile, a colorful camel market in Omdurman, and a bright startlit night over the black pyramids of Meroe, half buried in the sand dunes. It was a shoot that we'll certainly never forget.

My first experience as the director of an LF film has been truly stimulating. After more than 15 years making TV documentaries and other audiovisual productions, my foray into this medium, led by such an admirable talent as **Greg MacGillivray**, has been very easy and, believe it or not, included no sudden shocks. Once I understood the technical peculiarities of the format, its narrative language was not as far removed from that of television and conventional cinema as we are sometimes led to believe. You need a good story and, through it, you convey emotions onto a huge screen. Deep down, I believe in emotions more than in aesthetics as the best way of communicating with the audience. But why not find a good blend of both, if possible?

Emotion and beauty: that is what we saw and felt while filming of *The Mystery of the Nile* in Ethiopia and Egypt, and that is what we want our audiences to experience. Photography continues in April on an expedition led by Pasquale Scaturro and Gordon Brown. Their journey, the first complete descent of the Blue Nile in history, promises to be a beautiful finishing touch for a great film adventure.

Jordi Llompart is director of Mystery of the Nile *and chairman of Orbita Max in Barcelona, Spain.*

*(from **LFCA** on page 1)*

The meeting will kick off with a keynote speech by Frank Marshall, producer of two LF films – ***Olympic Glory*** and ***Young Black Stallion*** – as well as some of the most successful Hollywood features ever made, including the *Indiana Jones* and *Back to the Future* series, *The Sixth Sense*, *Seabiscuit*, and many more.

The theme of the 2004 meeting, "The Business of Large Format," will be supported by sessions on "How to Triple Your Productivity," "Strategies for Successful Film Programming," "Innovative Local Marketing," and "Marketing Multipliers." Other presentations will deal with film festivals, LF cinematography, and funding and grants. Industry vendors and suppliers will be able to reach potential customers at a mini trade show at the opening reception.

The digital symposium following the conference will be held at the Entertainment Technology Center of the Digital Cinema Initiative, in Hollywood, all day on Saturday, May 1. Coordinated by **Chris Reyna**, it will include sessions on "Digital Cameras and Data Storage Systems," "Digital Intermediates," "Digital Cinema," and "The Future of LF Digital." It will close with a digital screening of a surprise Hollywood feature. Separate registration is required for the symposium.

For more information about both meetings, and to register, visit the LFCA Web site: www.lfca.org.

LFCA 2004 Conference Schedule

(subject to change)

TUESDAY, April 27

4:00– 8:00 pm	Registration Opens	Hilton
5:00– 6:30 pm	Opening No-Host Reception	Hilton

WEDNESDAY, April 28

8:00 am	Registration Opens at Hilton	
8:30– 9:00 am	Continental Breakfast	
9:00–10:15 am	Panel: "How to Put on A Successful Film Festival"	Hilton
10:30–11:30 am	Panel: "How to Triple Your Productivity"	Hilton
11:30– 1:30 pm	Keynote luncheon: **Frank Marshall**, speaker	Hilton
1:30– 2:00 pm	Walk to Universal IMAX theater	
2:00– 3:00 pm	Film: ***Young Black Stallion***	IMAX
3:00– 4:00 pm	Film: ***Roar: Lions of the Kalahari***	IMAX
4:00– 4:30 pm	Refreshment Break	IMAX
4:30– 5:30 pm	Film: ***Virtual Actors 3D*** and short ***A Better Mousetrap***	IMAX
5:30– 6:00 pm	Walk to Hilton	
6:00– 7:00 pm	Panel: "Strategies for Successful Film Programming"	Hilton
7:00– 8:30 pm	Table-Top Trade Show and Sponsor Reception	Hilton
8:30– 9:00 pm	Walk to Universal IMAX theater	
9:00–10:00 pm	Film: ***NASCAR 3D: The IMAX Experience***	IMAX

THURSDAY, April 29

8:00– 8:30 am	Walk to Universal IMAX theater	
8:30– 9:00 am	Morning Coffee	IMAX
9:00–10:30 am	Technical Session	IMAX
10:30–11:00 am	Refreshment Break	IMAX
11:00–12:00 n	Film: ***Sacred Planet*** and short ***Stage Fright***	IMAX
12:00– 1:30 pm	Lunch (on your own)	
1:30– 2:45 pm	Members' Meeting	Hilton
3:00– 4:00 pm	Panel: "LF Cinematography 101"	Hilton
4:00– 4:30 pm	Walk to Universal IMAX theater	
4:30– 5:15 pm	LF Cinematography, cont'd	IMAX
5:15– 6:15 pm	Film: ***Volcanoes of the Deep Sea***	IMAX
6:15– 6:30 pm	Walk to Rumba Room	
6:30– 8:00 pm	Kodak Vision Award Reception & Dinner	Rumba Room
8:00– 8:30 pm	Walk to Universal IMAX theater	
8:30–10:00 pm	Kodak Vision Award Presentation: **Stephen Low**	IMAX

FRIDAY, April 30

7:30– 8:00 am	Walk to Universal IMAX theater	
8:00– 8:30 am	Morning Coffee	IMAX
8:30–10:00 am	Films in Production/Development	IMAX
10:00–10:30 am	Refreshment break	IMAX
10:30–11:30 am	15/70 Digital Presentations	IMAX
11:30–12:30 pm	Film: ***Forces of Nature*** (Vote for best film of festival)	IMAX
12:30– 2:00 pm	Lunch (on your own)	
2:00– 2:30 pm	Panel: "Marketing Multipliers"	Hilton
2:30– 3:00pm	Panel: "Innovative Local Marketing"	Hilton
3:00– 3:30 pm	Refreshment Break	Hilton
3:30– 4:30 pm	Panel: "Funding and Grants"	Hilton
4:30– 6:30 pm	Board Meeting (free time for attendees)	Hilton
6:30– 7:00 pm	Walk to B.B. King's	
7:00– 9:30 pm	Closing Gala and Best of Festival Film Awards Presentation	B.B. King's

SATURDAY, May 1

8:30 am– 6:30 pm Digital Symposium (separate registration required)

Sessions will include:
- Standard Evaluation Materials
- Digital Cameras and Data Storage Systems
- Digital Intermediates
- Digital Cinema
- LF Digital Future

Digital Cinema screening of a surprise Hollywood feature.

The symposium will be held at the Entertainment Technology Center's Digital Cinema Lab, 6433 Hollywood Blvd.

Hilton: Univeral City Hilton Hotel

IMAX: Loews IMAX Theatre, Universal CityWalk

Loews IMAX Theatre at Universal CityWalk in Los Angeles.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	Screens Dom	Screens Intl	Screens Tot
	E3D	8,232	6,968,700	3,052	30,583,899	37,552,599	260	1	6	7
	Apollo13	2,174	1,729,787	13,479	335,910	2,065,697	74	1	0	1
	Extreme	1,529	12,707,330	1,601	12,986,550	25,693,880	258	1	5	6
	AlienAdv	600	4,324,068	62,018	12,009,157	16,333,225	236	1	7	8
	CDS	528	15,625,489	8,359	12,160,407	27,785,896	218	1	2	3
	CTPA	228	3,683,283	953	2,866,182	6,549,466	141	2	2	4
	SVTS		3,040,009	30,471	3,487,313	6,527,322	17		2	2
	TR		18,798,590	1,658	12,512,272	31,310,470	338		1	1
	ATSOT		16,003,309	23,069	21,145,760	37,149,069	426		3	3
	MTA		2,297,774		463,174	2,760,948	296			
	WOC		15,054,636		19,269,970	34,324,606	455			
2/26/2004	YBS	317,796	5,356,836			5,356,836	9	51		51
	SpaceSta	220,513	47,685,370	117,717	19,985,495	67,670,865	98	24	20	44
	Bugs	105,278	5,027,874	76,346	3,692,387	8,720,261	51	16	13	29
	GOTA	50,171	15,523,741	47,752	5,314,795	20,838,536	46	8	2	10
	Trex	45,566	47,265,915	47,663	36,789,974	84,055,888	276	5	11	16
	Galapago	14,229	14,356,808	14,777	6,474,966	20,831,774	224	5	2	7
	HaunCast	10,000	8,060,837	80,500	13,297,431	21,358,268	156	5	7	12
	E3D	6,700	6,975,400	3,500	30,587,399	37,562,799	261	1	6	7
	Extreme	1,886	12,709,216	1,431	12,987,980	25,697,196	259	1	5	6
	Apollo13	1,854	1,731,513	18,134	396,642	2,128,155	75	1	2	3
	CDS	942	15,626,431	10,160	12,170,567	27,796,998	219	1	2	3
	AlienAdv	600	4,324,668	63,000	12,072,157	16,396,825	237	1	7	8
	ATSOT	573	16,003,882	24,226	21,179,197	37,182,079	427	1	3	4
	CTPA	191	3,683,427	1,048	2,868,348	6,551,775	142	1	1	2
	SVTS		3,045,002	39,129	3,550,666	6,595,668	18		5	5
	WOC		15,054,636		19,269,970	34,324,606	456			
	TR		18,798,590	4,462	12,516,734	31,314,932	339		1	1
	MTA		2,297,774		463,174	2,760,948	297			

*(from **SHORTS** on page 28)*

been appointed assistant general manager. His duties include managing the operation of the 386-seat IMAX Dome theater and handling production activities, answering to general manager **Françoise Bellanger**.

Oddos will leave his position at Independent Cinema Distributors (a conventional film distributor), but remains senior lecturer in the history of cinema at Haute Etudes Commerciales in Paris.

Dulles museum passes 500K

The **National Air and Space Museum**'s **Udvar-Hazy Center** near Dulles Airport in Virginia has exceeded 500,000 visitors in its first three months of operation. The center, which opened on Dec. 15 (*see LF Examiner, December 2004*) ,houses a wide variety of aviation artifacts, including a Concorde supersonic airliner, a Space Shuttle, and the B-29 *Enola Gay*. It also features a 480-seat IMAX theater.

Coming to cell phones: LF films!

Several telephone companies in Japan are now showing customers brief clips from LF films on their cell phone when they receive a call. Some 1.5 million Japanese cell phones are capable of displaying the 8-second sequences. By summer an estimated 10,000 customers will actually be using the function, and that number is expected to grow rapidly.

Since January, sequences from five LF films have been available: ***Beavers***, ***Ocean Oasis***, ***Pulse: A Stomp Odyssey***, ***Super Speedway***, and ***Ultimate G's***. Two additional films, ***T-rex*** and ***China: The Panda Adventure***, will be added soon. About ten clips from each film are used, with a brief credit identifying the film's title.

No details were available about the financial arrangements, but interested producers are advised to consult their Japanese distributors or business agents.

MacGillivray wins surf biz award

Greg MacGillivray has been named Environmentalist of the Year by the Surf Industry Manufacturers Association for his "commitment to using film...to raise awareness about the growing threats to coral reefs, ocean life, and the ocean environment."

A surfer since the age of 12, MacGillivray directed the cult surfing classic *Five Summer Stories* in 1972 before moving to LF in 1976. He has directed three 15/70 films on the ocean: ***The Living Sea***, ***Dolphins***, and ***Coral Reef Adventure***.

The award will be presented at the association's annual meeting in August.

THE *LF EXAMINER* INDEX

February 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	Screens Dom	Screens Intl	Screens Tot
2/5/2004	YBS	327,009	4,254,091			4,254,091	6	51		51
	SpaceSta	123,221	47,015,861	91,557	19,553,726	66,569,587	95	17	18	35
	Bugs	60,642	4,686,846	64,967	3,458,679	8,145,524	48	15	14	29
	Trex	21,081	47,005,766	42,544	36,620,228	83,625,993	273	4	12	16
	GOTA	17,920	15,369,690	50,987	5,163,398	20,533,088	43	7	2	9
	HaunCast	10,248	8,029,323	65,124	13,072,364	21,101,687	153	5	7	12
	Galapago	10,039	14,305,521	11,112	6,430,066	20,735,587	221	3	3	6
	E3D	998	6,959,453	5,410	30,575,000	37,534,453	258	1	6	7
	CDS	834	15,620,626	5,880	12,144,089	27,764,715	216	1	3	4
	AlienAdv	705	4,322,784	63,124	11,884,595	16,207,379	234	1	7	8
	CTPA	671	3,682,866	0	2,863,343	6,546,209	139	2	0	2
	ATSOT	302	16,002,798	24,950	21,091,613	37,094,411	424	1	3	5
	Apollo13	213	1,725,769	0	322,430	2,048,199	72	2	0	2
	TR		18,798,590	1,543	12,509,488	31,307,686	336		1	1
	MTA		2,297,774		463,174	2,760,948	294			
	Extreme		12,700,101	1,428	12,983,374	25,683,475	256		6	6
	SVTS		3,040,009	83,144	3,421,884	6,461,892	15		7	7
	WOC		15,054,636		19,269,970	34,324,606	453			
2/12/2004	YBS	269,760	4,534,603			4,534,603	7	51		51
	SpaceSta	137,186	47,177,790	107,161	19,691,295	66,869,085	96	16	20	36
	Bugs	82,453	4,782,722	52,903	3,512,364	8,295,087	49	16	13	29
	GOTA	26,100	15,395,790	49,169	5,212,567	20,608,357	44	10	2	12
	Trex	17,576	47,019,681	45,755	36,685,640	83,705,320	274	2	10	12
	Galapago	12,924	14,322,806	7,534	6,437,489	20,760,295	222	4	2	6
	HaunCast	11,514	8,040,837	69,455	13,141,819	21,182,656	154	5	7	12
	CDS	3,496	15,624,122	6,505	12,151,700	27,775,822	217	2	2	4
	Apollo13	1,974	1,727,859	0	322,430	2,050,290	73	1	0	1
	E3D	1,015	6,960,468	5,847	30,580,847	37,541,315	259	1	6	7
	AlienAdv	684	4,323,468	62,544	11,947,139	16,270,607	235	1	7	8
	ATSOT	511	16,003,309	24,783	21,120,978	37,124,287	425	1	3	4
	CTPA	110	3,683,020	628	2,865,175	6,548,195	140	1	1	2
	WOC		15,054,636		19,269,970	34,324,606	454			
	SVTS		3,040,009	45,523	3,446,682	6,486,691	16		4	4
	Extreme		12,700,101	1,575	12,984,949	25,685,050	257		6	6
	TR		18,798,590	1,111	12,510,599	31,308,797	337		1	1
	MTA		2,297,774		463,174	2,760,948	295			
2/19/2004	YBS	508,592	5,061,265			5,061,265	8	51		51
	SpaceSta	196,333	47,395,088	105,461	19,806,920	67,202,007	97	23	18	41
	Bugs	137,515	4,919,152	91,771	3,604,136	8,523,287	50	15	13	28
	GOTA	77,780	15,473,570	54,476	5,267,043	20,740,613	45	12	2	14
	Trex	33,997	47,077,640	46,217	36,735,010	83,812,650	275	4	11	15
	Galapago	18,892	14,338,508	14,521	6,457,809	20,796,318	223	2	3	5
	HaunCast	10,000	8,050,837	75,112	13,216,931	21,267,768	155	5	7	12

Premiering This Month

NASCAR: The IMAX Experience 3D

"***NASCAR: The IMAX Experience 3D*** will have IMAX moviegoers and NASCAR fans on the edges of their seats as they experience speeds of over 200 mph. The heart-pounding thrills of NASCAR have been captured through IMAX 3D technology and brought to life on screens up to eight stories tall, with 12,000 watts of pure digital surround sound.

"*NASCAR: The IMAX Experience 3D* will transport fans directly into the driver's seat to explore the world of today's elite NASCAR drivers and teams. The film will briefly take fans into reverse to review the history of this legendary sport, told from the viewpoint of some of its most revered drivers, and will then thrust into high gear with a look at the thrilling phenomenon that is NASCAR today. Featuring rare behind-the-scenes glimpses, as well as gripping footage of the unpredictable action on the track, *NASCAR: The IMAX Experience 3D* will provide a close-up look at what motivates NASCAR drivers in and out of competition.

"The film was directed by Simon Wincer (*Lonesome Dove*, *Free Willy*, *Phar Lap*, and ***The Young Black Stallion***). **James Neihouse**, one of the LF medium's preeminent cinematographers (***Space Station 3D***, ***Michael Jordan to the Max***, ***Rolling Stones at the Max***, ***The Dream Is Alive***), was director of photography; **Neil Goldberg** (producer of Fox's NASCAR coverage) was executive producer; and Imax Corporation's **Lorne Orleans** and **Doug Hylton** were producers." Produced and distributed by **Warner Bros**.

*(from **HUBBLE** on page 3)*

Hubble image and visualization experts led by **Frank Summers**. Summers, an astrophysicist by training and a science visualization specialist by passion, is no stranger to LF films, having helped create one of the key visualization segments for ***Cosmic Voyage***.

Fortunately he brought to the project not only his considerable expertise, but a visualization system that became a key hardware tool in developing the film's flight choreography: a "Visualization Wall" consisting of 16 LCD monitor panels, each driven by a dual-CPU Linux PC. The array of monitor panels in Summers' office is like an IMAX screen in miniature. The computers, running in synchronization, can feed 24 frames per second to each of the monitors. By sitting about a foot from the screens, you can enjoy a visual experience that mimics the field-of-view, motion, and image resolution of an LF screen (if not its sheer scale, contrast ratio, and seamlessness).

In the summer of 2003, intern **Leigh Fletcher** and image specialists **Zoltan Levay** and **Lisa Frattare** began work in earnest on the project. After months of data processing, image cleaning, and test rendering, a final rendition of the entire flight sequence was completed and married to introductory 2D images and titles created by STScI animators and designers **Greg Bacon**, **John Godfrey**, and **Bryan Preston**.

Narration by actress **Barbara Feldon** and a surround-sound score by space music composer **Jonn Serrie** were mixed at **ToyBox** in Toronto by audio engineer **Cory Mandel**.

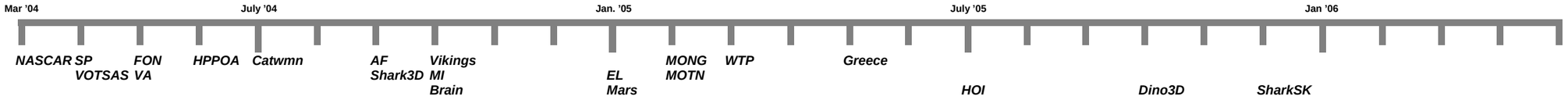
The final result is a mesmerizing flight into the early universe that puts genuine astronomical research data before the public in a truly accessible and enjoyable way. And for those who think ***NASCAR*** is fast, in our short film audiences experience speeds well in excess of 1,000,000,000,000,000,000,000,000 (*one septillion*) miles per hour!

On Tuesday March 9, we premiered *Hubble: Galaxies Across Space and Time* at the Maryland Science Center to an enthusiastic audience of science writers. That first print will be shown in Baltimore through the summer, and we have four more prints on order from DKP that will be made available to institutional theaters in the U.S. We've already received inquiries from at least 20 LF theaters and are considering possible funding sources that could make even more prints available. (Another option is to buy your own print: for less than US$1,500, your theater can have its own print to show, royalty free, whenever you want.)

We also expect to screen the film at this year's **Large Format Cinema Association** and **Giant Screen Theater Association** conferences.

This is just the first of many Hubble shorts that we can imagine creating; the telescope could scan the heavens for thousands of years before covering the whole sky! We hope that public screenings will increase interest in the project and help us make many more short films conveying the rich gamut of Hubble's vision.

John M. Stoke is manager of informal science education in the Office of Public Outreach at the Space Telescope Science Institute in Baltimore, MD. He can be reached at stoke@stsci.edu. The STScI's Web site is http://hubblesource.stsci.edu.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Long; producers: Karen Long, Jon Long; executive producer: Jake Eberts. Release: April 16, 2004.

– Film is complete.

Voyageurs de la Ciel et de la Mer (Voyagers of the Sky and Sea)

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producers: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. IMAX Magic Carpet format (two screens). ***Release: April 2004.***

– Photography wrapped in November.

Forces of Nature

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: May 28, 2004.

– Editing is in progress.

– Film will be screened at LFCA conference.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: May .

– Rendering is complete.
– March: Final sound mix at Skywalker Sound in California.
– Film will be screened at LFCA conference in April.

Harry Potter and the Prisoner of Azkaban: The IMAX Experience

Warner Bros.; distributor: Warner Bros; director: Alfonso Cuarón; producer: David Heyman; script: Steve Kloves; score: John Williams; executive producers: Michael Barnathan, Chris Columbus, Callum McDougall, Mark Radcliffe. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: June 2004.

–The feature will be converted to 15/70 with Imax DMR technology.

*Catwoman: The IMAX Experience**

Shy and sensitive Patience Prince is transformed into Catwoman, with the speed, reflexes, and senses of a cat. Using her newfound powers, she walks a thin line between criminal and hero even as a detective doggedly pursues her, fascinated by both of her personas.

Warner Bros.; distributor: Warner Bros; director: Pitof; producers: Denise Di Novi, Edward McDonnell; script: John D. Brancato, Michael Ferris, John Rogers; score: William Orbit, Graeme Revell; executive producers: Alison Greenspan, Benjamin Melniker, Michael E. Uslan. Cast: Halle Berry, Sharon Stone, Benjamin Bratt. Release: July 23, 2004.

–The feature will be converted to 15/70 with Imax DMR technology.

Air Force: The Battle of Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Sept. 12, 2004.

– January: filmed live fire exercises and dog-fighting sequences at Nellis AFB in Nevada.
– April: shooting aerials.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. Release: September 2004.

– February to May:
– Whale sharks and manta rays in Mozambique.
– Sand shark tigers, tiger sharks, hammerheads and bullsharks in South Africa.
– Hammerheads, silky sharks and Galapagos sharks at Malpelo, Colombia.

Vikings

Sky High Entertainment; distributor: Giant Screen Films; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: Oct. 12, 2004.

– CGI is 50% complete.

Mystic India

Infinity Filmworks; ***distributor: Giant Screen Films;*** *director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.*

– Shot pickups around India in February.
– Will screen rough cut for theaters in April.
– May: Lock picture.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: fall 2004.

Extreme Life (wt)

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.

– January-February: Filmed topside in California.

– Filming is complete, post production has begun.

Mars (wt)

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: early 2005.

– January-March: Images captured by rovers on Mars will be used in the film.

Mysteries of New Guinea

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolf. Release: February 2005.

– March: Final scouting trip to New Guinea
– April: Shooting in New Guinea.

Mystery of the Nile

Orbitamax; distributor: MacGillivray Freeman Films; director, producer, script: Jordi Llompart; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

– February: Filmed in the Sudan.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. ***Release: March 2005.***

– Spring filming in Washington, DC, and Boston, MA, has been delayed.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2005.

– Filming will resume in October.

The Heart of India (wt)

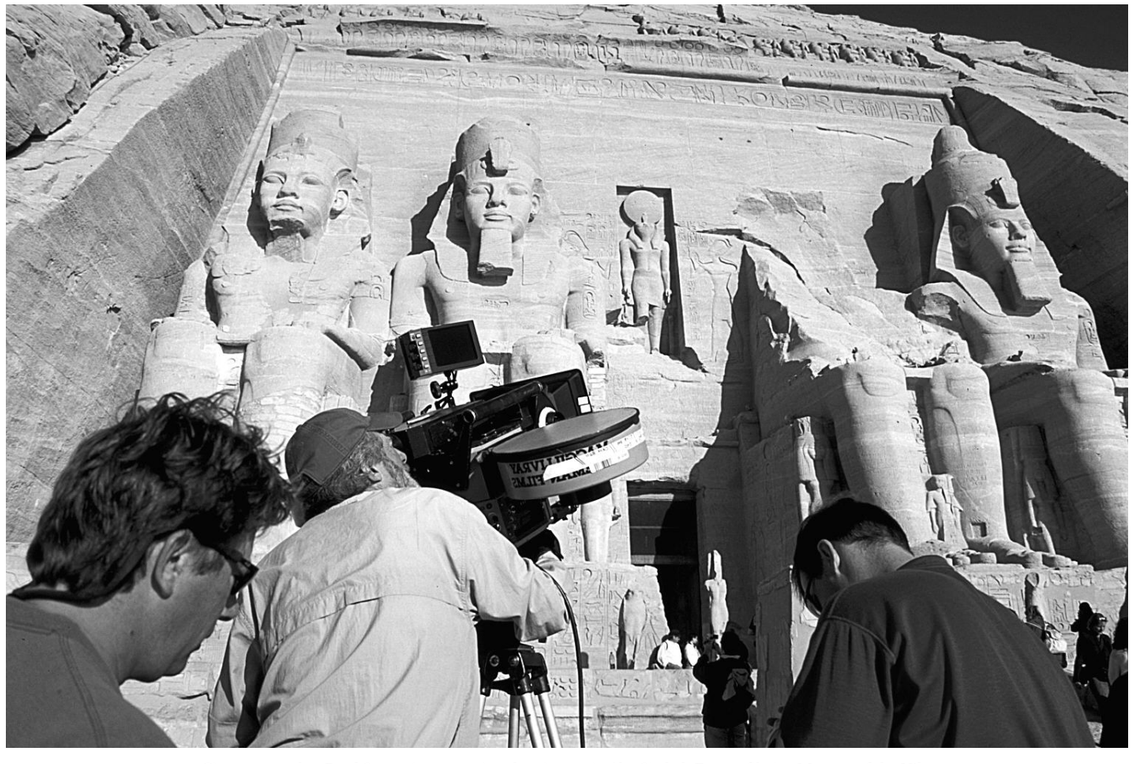
Tricolor Films/Bharatbala Productions/ MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: 2005.

–Filming will resume in July.

Dinosaurs 3D wt (formerly Planet Patagonia)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. ***Release: Fall 2005.***

Not actively in production this month:
Champions
Trains
Sharks (SK)
Secrets of Siberia
Manatee: The Forgotten Mermaid



Orbita Max

Cinematographer Reed Smoot (at camera) and assistants in Abu Simbel, Egypt, filming Mystery of the Nile.